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ISSUE 27

NO NEWS AIN'T NECESSARILY GOOD NEWS

by Cheree Cargill

Here's tonight's news -- Luke Skywalker spent the aftermath of the victory celebration on Endor pondering his fate over Darth Vader's funeral pyre and agonizing over his future and that of the Jedi. Meanwhile, his new-found sister, Princess Leia Organa and her new bondmate/lifemate/husband (take your pick) General Han Solo, spent their wedding night high in the trees in an Ewok hut. In other news, it is widely believed that the late Obi-Wan Kenobi is still lying.

Sound like old news to you? You've probably read it in a dozen or more zines over the past few years. Chances are, you're sick to death of these storylines and more like them.

I'm going to step out on a limb a little bit in this issue of SE and editorialize here on the front page about a subject that has pricked me as the editor of one of the few surviving SW fan-zines, A TREMOR IN THE FORCE. I have been prodded into doing this by unsolicited and independent letters in this issue from Mary Urhausen, editor of THE WOOKIEE COMMODE, and Pat Nussman, editor of the fondly remembered JUNDLAND WASTES and other SW zines over the years.

The subject: *Are repetitious and overworked storylines bringing about the death of SW fanfiction, and why aren't people coming up with something fresh?*

In the process of doing TREMOR over the past few years, I have noticed plot lines falling into the following categories:

1. Luke agonizes over his fate as Darth Vader's son and wonders if he, too, will fall to the Dark Side.
2. Luke trains everyone in the known galaxy to be Jedi, beginning with Leia and Han.
3. After they are married by Chief Chirpa or some other Ewok potentate, Han and Leia spend their wedding night in an Ewok hut, during which they (a) declare their undying love for each other and (b) confess to some terrible secret in their pasts.
4. In First Trilogy stories, Luke and Leia are born and are separated at birth by Obi-Wan who (a) agonizes over his fate, (b) agonizes over the Jedi's fate, (c) agonizes over ____ [fill in the blank] ____.
5. Luke and Leia's mother (usually named Ariana or Ariel or Ariadne or something similar) agonizes over losing Anakin to the Dark Side and/or having to give up Luke, after which she dies or commits suicide.

6. Obi-Wan takes Luke to Tatooine to be raised by Beru, who is either barren or has just miscarried, and Owen, who—according to secondary sources—is Obi-Wan's brother and who hates him for some unspecified reason.
7. In Third Trilogy stories, Han and Leia now have children, all of whom have latent Jedi powers which Luke wants to develop and which Han adamantly opposes. Luke also has generally found the love of his life in a beautiful, Force-filled lady whom he has trained as a Jedi, and they have a brood of little Jed-ettes, all of whom are named Ben or Yoda or Anakin or Beru or some combination of all of the above.
8. One (or more) of the major characters dies and we are lovingly treated to their respective lives flashing before their eyes in slow motion and with every last bit of angst that can be wrung from the subject.

I am not pointing fingers at anyone out there, because I've written a few of those stories myself. But I wonder why we have all gotten so much in a rut that we can't seem to write anything else?

A few issues back, Pat Nussman and Jacqueline Taero attempted to rattle the bones of fandom by offering up for discussion numerous unanswered questions about the SW universe. In general, their gauntlet was never picked up and there it lies—in challenge to some writer with a little imagination. In this issue, Pat talks about writing several unpublished novels—unpublished because they center around secondary and created characters and she doesn't believe anyone in fandom would want to read them! I find this incredible! I want to read them and I think others do, too.

When I opened up TREMOR #6 for submissions, I sent out a flyer to a number of people whom I considered excellent SW writers and asked them to tune up their imaginations and come up with some

thing fresh for the next issue. I outlined the above categories as ones that I wasn't interested in seeing. Granted, I got back several letters saying, "Gee, I can't think of any new subjects", but I am pleased to say that a lot of folks could think of something new.

I do not believe that there's nothing new to write about. Even well-worn story ideas can get a fresh infusion with a little creativity. And what ever happened to good old-fashioned romance and adventure? If you need inspiration or just want to see what I mean, look up any story by Martie Benedict in just about any SW zine you care to mention from the "Golden Age". Martie retired from SW fandom a few years ago after turning out a truly staggering amount of fiction. She passed the torch on to Cypher, who doesn't produce near the amount of material that Martie did, but who writes in very much Martie's style and with just as much vigor and joy—and does it with a created character, too!

I am very much concerned by the overtones of doom and gloom that seems to have settled over fanfiction during the past few years—it all seems to be death and destruction and Darkside. I want to encourage all the writers out there to open up their imagination and let it soar—be daring, be creative, be outrageous! Let's have some fun with this universe, the way we used to! Artists—let your whims soar as free as the Falcon. Open up new worlds to portray the characters in. Would-be editors out there—just because TREMOR and WOOKIEE have become megazines, don't think you can't compete. Let's see some new zines out there!

I hope that I have managed to shake a few people awake with this editorial. I don't think SW fandom is dead—I think it just fell asleep because it bored itself into unconsciousness! Wake up! This is a great universe and we've got the whole thing as our playground!

Editor and Publisher:

Cheree T. Cargill
457 Meadowhill Drive
Garland, TX 75043

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CLOUD CITY - A SAFE PORT FOR THE STAR WARS FANS

is an association created in early 1990 by several of the major STAR WARS Italian fans in an effort to maintain the enjoyment and the love for the Saga alive. Each bimonthly issue of CLOUD CITY features news, articles and fiction by the Italian and American members of the club, fan-made drawings from the vehicles and ships of the movies and one of two issues always features color covers. The zine is published in Italian, but CLOUD CITY also features a booklet containing english texts drawn from the Star Wars Radio Shows.

Subscription Rates: six issues for 25.000 lit.
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Fiorenzo Delle Rupi,
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Raising Luke Skywalker

Fatherhood in the *Star Wars* era. By Richard Detrano

My son, Anthony, is 13 this year. I am 42. I have been raising him alone, without the benefit of his mother for more than 10 years. Until now, I felt good about that job. I knew it was a noble thing to do, and being a father was its own reward. Behind our innocent exteriors, however, my son and I are locked in a battle to the death, light sabers drawn, battling from the basement to the hallway of our home as though it were the dungeons and corridors of the Death Star itself.

When Anthony was 2 years old, he was my best friend. I was Hans Solo to his Luke Skywalker. We lived in Colorado then, where we had an old green pickup truck with busted springs and half-bald tires. It wouldn't go any faster than 45 miles per hour. We had a big mongrel dog, named Tam, who rode in the back of the truck and barked at anything that moved. My son had a plastic steering wheel that he gripped with white knuckles as we squealed around turns. Like Hans, Luke and Chewy, we blasted ourselves into hyperspace, punching a hidden button that only we knew how to locate. Anthony's eyes were as big as quarters in those days. But that was a long time ago. Now, I can often have more fun picking lint off a sweater, than going for a drive with Anthony.

At first, I blamed him. After all, I am no different. It is he who is growing up. It isn't just that he ignores me. Or that I am being replaced by new friends and "more important things to do." That is what I had expected to happen. But now, the truth is becoming clear. Anthony wants to fight me.

At 13, Anthony has grown tall and straight, just two inches short of my own height. Soon, I know, he will be taller and stronger than I. Birthday cake no longer interests him. He has grown hungry for life and all the experiences that go with it. As it was with Luke Skywalker, it will be impossible to hold him back when the challenge comes to become a Jedi. He is in training already, I can tell.

His composure is that of a man.

As I had envisioned our movie, I would be playing Obi-Wan. When Anthony became old enough, I would teach him the ways of the Jedi. But looking in my son's eyes, I can see that it isn't to be that way at all. I am being cast as Darth Vader.

"This must be a mistake," I protest.

In the mirror of my son's eyes, I can see the black mask being fitted onto my face. I feel the suffocating draw of the respirator around my mouth and nostrils. From here on out, I am the villain.

A MAN RAISING a child alone is still an oddity in our culture. The bond between the two is different from that formed between other men and their sons. Different, because, for the first decade of his son's life, the man has to wipe the boy's nose, clean his scrapes, make his lunches and dry his tears. In short, he is forced into an unfamiliar role, that of nurturer and "mother." Being Mr. Mom for 10 years is OK. It has a million rewards. But it is lousy preparation for a fight to the finish on the Death Star.

It is clear to me that Anthony has discovered something like The Force within him, but he still doesn't know what to do with that strength. As with all young men, however, his instincts are to attack something. He looks around for someone with authority, yet someone who won't destroy him if his aim is a little high the first time around. And finally, it must be someone strong enough to be a worthy opponent.

Anthony's eyes are narrow now. And what I see reflected in them is unfamiliar to me. It is an adversary. Dark and ominous. An unbeatable and indestructible machine.

All of this brings back memories of my own father when I was 13 years old. He was a doctor, busy saving people, while I was busy growing up. He managed to survive what I am thinking might kill me now. I used him for target practice, playing out my arrogance. At 13, I was a



greaser. I smoked cigarettes despite his warnings that it was unhealthy, and I embarrassed him by dressing like a hood, using foul language. In his eyes, my behavior was painfully beneath the station he had worked to achieve. But he was a strong man, and I saw little reason to show any mercy. When, on occasion, I detected some damage, I thought only that at last I was making some progress.

MY OWN SON has had a hard year. He grew two inches, went out for football and made the team, only to sit on the bench and never get a chance to play. His



ROSANNE OLSON

legs and armpits suddenly have enough hair on them to make him feel like a chimpanzee. He started going steady with a girl. He's discovered Clearasil and deodorant, and buys both with his own money. He is all elbows and knees, and he thinks no one likes him. He got a razor for Christmas, and his own telephone in his room. He has curly hair that he wishes were straight, has braces on his teeth, and has no idea what he wants to do with the rest of his life.

Last week, he got into a fight. His braces tore up the inside of his mouth. I helped him clean up the blood

and put some gauze in his mouth. He wanted to cry, but wasn't going to do it in front of me. After a minute, he acted as though it had never happened. The atmosphere grew tense. And I could hear my breath, inhaling and exhaling through the respirator.

Most of the time, we don't talk much anymore. Getting a simple answer out of Anthony is like trying to get Luke Skywalker to defect to the Dark Side. But one evening, we were sitting together on the porch.

"Do you remember the old truck, Anthony. The way we used to drive around

and hit hyperspace?"

"Did that old truck ever run, Dad?" he asked, shaking his head in disbelief. "It's vague, Dad. Very vague."

WHEN I FEEL a light saber catch me behind the knees while I am getting a bowl of Frosted Flakes in the morning, I retaliate. "Anthony! Mow the lawn."

I've grown fond of Darth Vader. I can empathize with his problems. And I am willing to lose this battle with my son in order that he can win his war. ▲

Richard Detrano is a Seattle-based writer.

More Legal Trouble for Crew Rapper

■ **Trademark: Judge asks Lucasfilm to file contempt proceedings against Luther Campbell over use of Skywalker logo.**

By CHUCK PHILIPS

A Los Angeles federal judge has sent a letter to film director George Lucas' attorneys, asking Lucasfilm Ltd. to file a contempt proceeding against Luther Campbell, leader of the controversial rap group 2 Live Crew.

In the letter, U.S. District Court Judge James Ideman charged that Campbell may have violated the judge's May 9 order barring the rapper from using the name Luke Skywalker, a licensed trademark owned by Lucas.

Bertram Fields, a Lucasfilm attorney, said Monday that his firm received the letter last Friday, but hadn't planned to make it public until Lucasfilm filed the lawsuit this week. However, copies were obtained Monday by some news organizations, including The Times.

In the letter, Ideman said he recently saw footage on a cable news TV program of Campbell wearing a T-shirt imprinted with the same Skywalker logo that the rapper had been barred from using in the May 9 ruling.

As a result, the judge said he felt it might be appropriate for Lucasfilm to file a contempt proceeding.

Fields said Monday that Lucasfilm had been in the process of securing evidence to file a motion for a contempt citation even before receiving the judge's advisory. He said Lucasfilm plans to petition the judge today or later this week to issue the citation.

The application to be filed by Lucasfilm Ltd., will, Fields said, allege that Campbell not only sold records bearing the Skywalker logo after he was ordered to stop, but that he and other 2 Live Crew

RAPPER

Continued from F1
members continued to perform in T-shirts and jackets imprinted with the name.

"This was a fairly flagrant and public violation of the judge's widely publicized order," Fields said. "If people are allowed to disregard court orders, the judicial system will simply break down."

On May 9, Ideman found that 2 Live Crew's use of sexually explicit lyrics could "dilute the distinctive quality" of the Lucas trademark and ordered Campbell to stop using the Skywalker name pending the outcome of a lawsuit in the case.

The \$300-million lawsuit filed by Lucasfilm in March claimed that Campbell, by using the name Luke Skywalker, had engaged in unfair competition and infringement on Lucas' licensed trademark. Luke Skywalker is the fictional hero of Lucas' blockbuster "Star Wars" trilogy.

Campbell, on tour in Florida, could not be reached for comment, but Allen Jacobi, Luke Records' attorney described as "shocking" the judge's action in sending a letter to Lucasfilm.

"It sounds like the judge is becoming an advocate without having any knowledge as to what the negotiations between Lucasfilm and Luke Records," Jacobi said. "He has inserted himself into the litigation." He said he was considering asking Ideman to remove himself from the case.

In recent months, Campbell's music has been at the center of a series of legal battles. On June 6, a federal judge in Ft. Lauderdale, Fla., declared 2 Live Crew's "As Nasty as They Wanna Be" album obscene. At least four arrests have already resulted from the Florida obscenity decision.

A Ft. Lauderdale record store owner was arrested on June 8 for selling a copy of the "Nasty" recording. Three members of 2 Live Crew—including Luther Campbell—were arrested following an adults-only performance by the group on June 9 in Hollywood, Fla.

The night Campbell was arrested, he was photographed wearing a T-shirt with the name "Luke Skywalker" silk-screened across his chest. A video clip of Campbell in handcuffs with the Skywalker name visible on his chest was broadcast on national television.

TV UNDER GLASS

Smithsonian Displays Video Technology

By Gary Arlen

WASHINGTON, DC—On the heels of last year's commemoration of the 50th anniversary of television, the Smithsonian Institution has opened up an exhibit called "Information Age: People, Information & Technology" that highlights TV and relies heavily on videodisc technology.

The \$10-million exhibition at the Smithsonian's National Museum of American History concentrates on computers, but video turns up throughout the display, which covers 150 years of information technology.

One section of the exhibit showcases artifacts of early television, such as bulky home receivers and the first com-

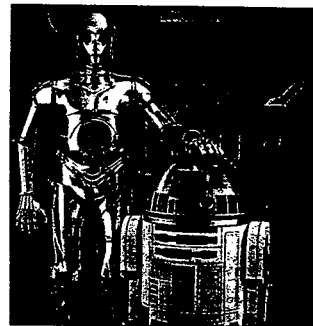
munications satellites and color cameras. It also includes memorable program clips, such as *Captain Kangaroo* and classic commercials.

If you like seeing videocassettes and camcorders under glass, the exhibit features historic, breakthrough models. The hall has a working version of Sony's high-definition TV set and demonstrations of video transmitted by fiber optics.

The hall itself is an interactive cornucopia, containing 42 video monitors fed by 52 videodisc players. As part of the hands-on experience, 20 of the devices offer touch-screen video shows, letting browsers select clips they want to see. Pioneer is the exclusive donor of audio and video

equipment for the exhibit.

The exhibit also includes original *Star Wars* robots R2-D2



Star Wars robots appear at "Information Age" exhibit.

and C-3PO, and there's a continuous presentation of computer-graphics animation.

Lucas' theater sound system adapted to home use

Anyone who has been paying attention to the video revolution brought on by the VCR must be aware that the ability to play movies at home has stimulated a related desire: to have viewing at home resemble viewing in a theater.

So it is that TV screens keep getting bigger. The 20-inch screen has replaced the 19, and the 27-inch has replaced the old standard 25. Projection sets have gotten so large that 70-inch screens are now available. That's a picture of almost six feet, measured diagonally.

Newer video equipment is capable of greater resolution as well, better able to tolerate being magnified into large images. Super VHS and laserdisc programs may be a far cry from the clarity and sharpness of a movie screen, but they're at least twice as good as the conventional VCR picture.

But one often neglected factor in re-creating the theatrical experience is sound. We've been trained to have low expectations because TV speakers in general are designed more for convenience than power and can reduce the grandest movie scores to mush. Some viewers correct for this by attaching their VCRs and TVs to their stereo systems. They

About Video



Andy Wickstrom

can realize a great boost in volume that way, but it falls short of the realism of theatrical sound.

Now a name that's universally respected in the motion-picture business is casting his vote for better sound at home. George Lucas, through his company Lucasfilm, is adapting his own sound system, originally designed and installed in theaters, to the needs of home entertainment.

Lucasfilm calls the system THX, and it's already established in more than 500 theaters around the world. (Lucas aficionados will recognize the letters as being borrowed from "THX-1138," the student science-fiction film that was Lucas' entree into professional filmmaking).

THX is a system of amplifi-

ers, processors and speakers that in theaters work in conjunction with a movie's Dolby Stereo soundtrack to produce what is regarded by many as the best movie sound available. Dolby is the now-common four-channel "surround sound" technique for positioning sound at various points around the theater, so that it mirrors the on-screen action.

Lucas' appreciation of how sound can affect an audience's enjoyment of a movie is longstanding: His trend-setting "Star Wars" (1977) was the first significant commercial use of Dolby Stereo.

Now Lucasfilm's THX equipment is available for the home. Or, more precisely, the THX name is being licensed to audio manufacturers that can make components of appropriate quality. So far, Technics, Lexicon and Snell Acoustics are making THX products.

They consist of a controller, one or more power amplifiers and several types of speakers. In the

Technics line, for instance, there are front speakers, rear speakers and a subwoofer. The combined effect, according to Technics, is to improve stereo imaging, provide more accurate control of balance and volume, and improve dialogue intelligibility.

Earlier this summer, I heard a demonstration of Technics' THX home system at an electronics show. The audience was shown a Lucasfilm trailer of highlights from "Star Wars," the Indiana Jones series, "Willow" and other Lucas hits chosen specifically for their aural impact. To call it overwhelming is the least that can be said.

Unfortunately, it's accompanied by an equally overwhelming price. A complete THX system costs \$8,000 to \$10,000. It's certainly a wonder how far we've come in bringing the movie experience home, but it's no wonder why most people will have to content themselves with something less.

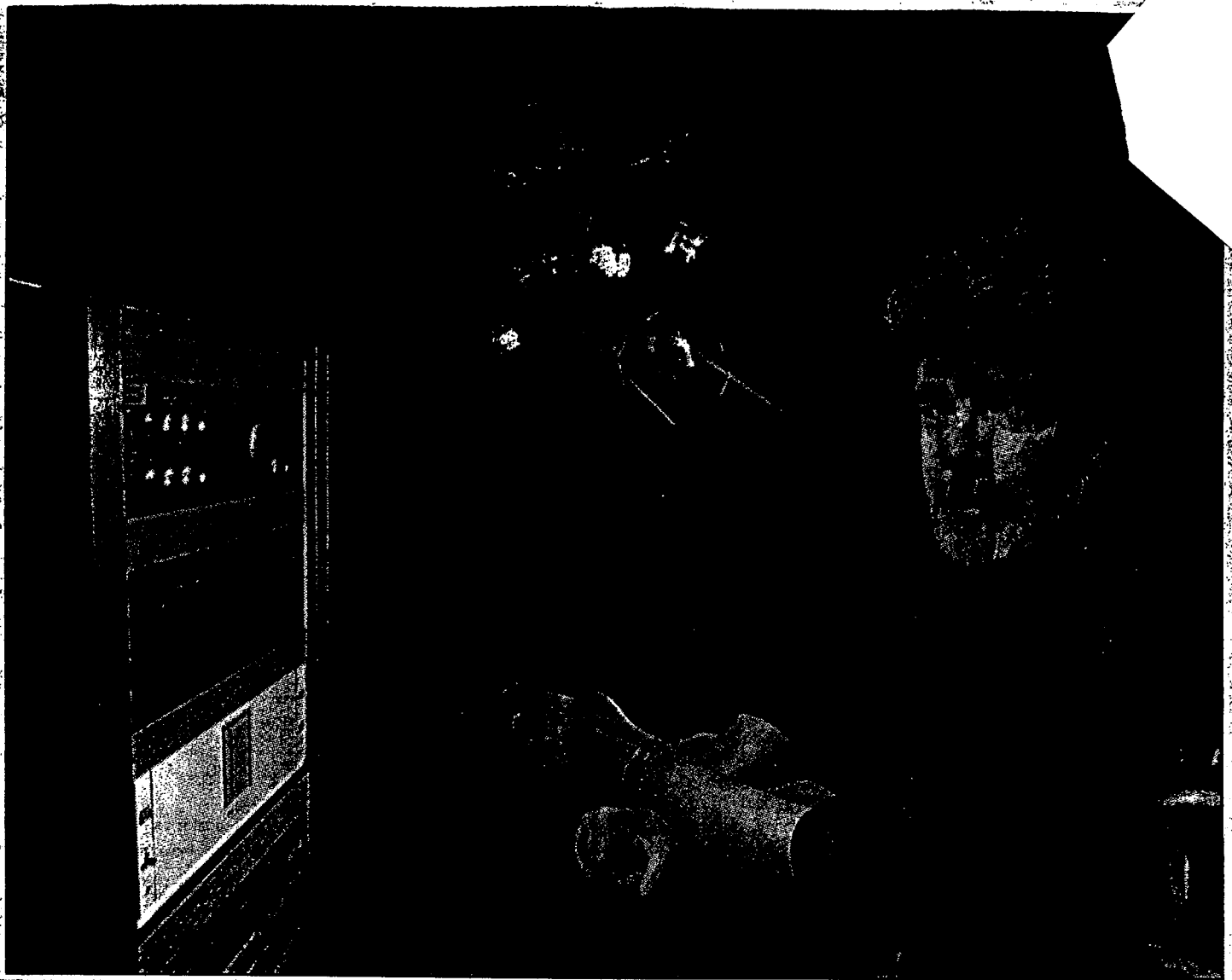
KRTN News Wire

BY THE NUMBERS

Biggest-Grossing Summer Movies of the '80s

- | | |
|---|--|
| 1. E.T./1982/\$399.8 million | 6. Ghostbusters/1984/\$220.9 million |
| 2. Return of the Jedi/1983/\$263 million | 7. Back to the Future/1985/\$208 million |
| 3. Batman/1989/\$251.2 million | 8. Indiana Jones & the Last Crusade/1989/\$197.2 million |
| 4. Raiders of the Lost Ark/1981/\$242.4 million | 9. Indiana Jones and the Temple of Doom/1984/\$180 million |
| 5. The Empire Strikes Back/1980/\$223 million | 10. Top Gun/1986/\$176.8 million |

SOURCE: Exhibitor Relations Co. Compiled by David Sweet



CHUCK NACKE

Lucas amid THX technology: "I'm trying to see if the quality of films can't be retained, in the theaters, and now at home."

CRITIC AT LARGE

The Home Audience Is Listening

■ **Technology:** George Lucas' THX sound system has made its way from movie theaters to living rooms. Cheap it's not.

By CHARLES CHAMPLIN
TIMES ARTS EDITOR

SAN RAFAEL, Calif.—The gulf between the sound you hear in a first-rate cinema and the sound you hear at home from a videocassette or a laser disc is as between night and day, or at very least late dusk and day.

Where is the sense that you are in the middle of the sound, or that a jet is roaring past your left shoulder, or just that not all the talkers are clustered in the center of the room?

Some 500 cinemas worldwide (a number likely to double in the next 18 months) are now equipped with George Lucas's THX sound system, whose presence is announced with a soul-shaking trailer that concludes, "The Audience Is Listening."

At the Summer Consumer Electronics Show in Chicago starting this weekend, Lucasfilm is announcing its Home THX Audio System. Last week at Lucas' huge Skywalker Ranch complex, hidden in the folds of the beautiful Lucas Valley (no kin) in Marin County, Lucas staffers demonstrated the system in a living room-sized office.

The showing included a demonstration of the layering up of the innumerable sound inputs to create a finished sequence of "Raiders of the Lost Ark" (Harrison Ford fleeing the giant boul-

der). The point was that you ain't heard nothing yet, at least not at home.

On the initial run, only the overwrought dialogue can be heard within a rather curious silence. Then the sequence was run again, adding small and specific sound effects, then very large sound effects, atmospheric sounds, very, very large sound effects, John Williams' thundering score and at last the whole reverberating enchilada, capable of rattling the portrait of Aunt Caroline off the living room wall.

Lucasfilm will not make the gear but has licensed the Lucas-developed, patented or patent-pending circuitry that makes the seven-speaker system work. Japan-based Technics (a Matsushita subsidiary) and American companies Lexicon and Snell Acoustics are the first

Please see THX, F3

THX

Continued from F1
three licensees.

Cheap it won't be, initially, although like VCRs and CD players, prices are likely to fall as sales volume increases. The Snell multimedia package, the seven-speaker component of the Home THX System, will retail for \$5,000. Lexicon has priced its computer-like digital processor at \$2,500. Technics, which will manufacture a complete unit—controller, three power amplifiers and the speakers—said Tuesday it had not yet established its price.

Since it will be a shame to waste the sound on anything less than a very large TV set (the demonstration at the ranch was on a 100-inch projection screen), we are talking about little if any loose change from \$12,000. The system will most likely be a custom installation, as top-grade hi-fi rigs have generally been.

The THX system will in fact incorporate, or more probably replace, existing hi-fi setups, creat-



Tomlinson Holman, designer of THX theatrical sound system.

ing what the Lucas folk say will be an even better hi-fi sound. Buzz Goddard of Lexicon, interviewed by phone, says that its processor can synthesize the acoustical effect of everything from the concert hall to a small nightclub.

While the nature of the Lucas electronics is beyond the reach of someone who has never fully comprehended the workings of the safety pin, what seems reasonably clear is that the two channels of audio information from a good videocassette or laser disc can be decoded into four channels that feed left, right, center and wrap-around speakers. The processing sorts out the signals and balances them so that the sound fills the room evenly and the dialogue is not masked by the noisy effects, as sometimes happens in the cinema.

The resident sound wizard in the ranch's huge Tech Building (designed to resemble a winery and indeed with a thriving young vineyard maturing in front of it) is Tomlinson Holman, who joined Lucas in 1980 after four years at Advent and later as head of his own firm Apt/Holman.

He designed the THX theatrical sound system and established Lucas Theatre Alignment Program, a service firm that makes sure a theater's sound system is tailored to the release print at hand.

The "THX" is a nice if coincidental pairing of "Tomlinson Holman experiment" and the title of Lucas' USC student film, "THX-1138," which led to his first feature and his whole remarkable career.

"The goal is very simple," Lucas said in his office at the ranch house. "It's just the desire to present a film as the filmmakers intended it to be seen, heard and experienced. The technology is advancing to the point at which we can upgrade the criteria for the home theater. And that's what we're talking about, the home entertainment center."

"So much of the quality of a picture depends on the quality of reproduction, and unfortunately so much of the quality slips through the cracks. The filmmaker works very hard to deal with the subtleties. But we seem to live in a generation in which everything is a bad copy. And looking at a copy isn't the same as looking at the Mona Lisa."

"Our society needs to learn to slow down and appreciate quality. I'm trying to see if the quality of films can't be retained, in the theaters, and now at home."

Lucas himself continues to concentrate much of his interest, as he has for a decade, on interactive educational television, aiming toward a prototype system that would incorporate the most effective technologies for making the medium a positive teaching tool.

He has reorganized the corporation into two parts, Lucasart and Lucasfilm, hiving off the production activities from the 16 other divisions. "I don't have the time to run a giant corporation," Lucas

says, "and we're nearly a \$100 million a year business now. I'm back to what I do best, making movies."

It is possible, he says, that he will extend the "Star Wars" series in the next five to seven years. "It's a big effort, and the costs of doing that kind of film are fantastic now. I don't want to do it until we find ways to make it economically feasible and reasonable." Lucas has four other features and four television projects in development.

With Martin Scorsese and other filmmakers, Lucas also continues to lead the fight for film preservation. "It's amazing," he says, "that you have to fight the studios to get

them to preserve their films. . . . Parts of 'Dr. Strangelove' are gone; some of the music is lost. Kubrick is having to photograph individual frames to create a new fine-grain negative. That's madness, tragic madness."

Although Lucas is as technologically adventurous as any filmmaker—and most of the success of Lucasfilm has grown from the innovations whose development he has underwritten—he has no doubt what the priorities are.

"Entertainment is still good ideas, not technology. Good stories are still at the heart of it all." It is just that he wants the stories to be seen, and heard, loud and clear.

Lucasfilm introduces new, improved sound

NICASIO — Lucasfilm Ltd., which seven years ago introduced a sound system equal to the quality heard in a dubbing studio, is now announcing home versions that will vastly improve sound from a videocassette or laser disk.

In the first attempt to match the sound in the best theaters, Lucasfilm, owned by the George Lucas, is introducing the systems June 1 at the Consumer Electronics Show in Chicago.

To bring out the unrealized audio potential of the videocassette and laser disk, the systems reproduce the full audible range, from the deepest bass notes to the highest treble, with equal emphasis.

Lucas' Next Movie: Tuskegee Airmen

By ELAINE DUTKA
TIMES STAFF WRITER

George Lucas, creator of six of the top-grossing films in Hollywood history, says nearly all of his films were "commercial longshots." None more so than "Red Tails," a virtually all-black picture based on the story of the Tuskegee Airmen—a black fighter squadron awarded a Presidential Unit Citation during World War II.

Lucas' new project is a ground-breaker of sorts. Unlike films such as "Cry Freedom" and "Glory," the story will be told through the black pilots themselves—not through the eyes of white protagonists. And, in an industry frequently short on affirmative action, two blacks with minimal feature film experience will write and produce. Though no director is yet in place, another black—Emmy-nominated Thomas Carter (TV's "Equal Justice" and "Midnight Caller")—is the acknowledged frontrunner.

Budgeted at \$25 million-\$30 million, "Red Tails" is scheduled to go into preproduction in the fall and start shooting in the spring. It will be the first picture in a long-term deal Lucas will be cutting with a studio yet to be determined.

"I'm sure to encounter resistance," Lucas said in a telephone interview, "but I'm one of the few people that can get this film made. I see the movie less as a race picture than as an aerial action adventure. 'Top Gun' proved there's an audience for that."

Lucas challenges the notion that the film is a departure from his previous work: a U-turn in the wake of "Star Wars" fantasy and "Indiana Jones" tongue-in-cheek. "Strip away all the facade and it's the same story in all my movies: people relying on their intelligence and wit to overcome great obstacles," he said. "I've always been drawn to underdogs and intrigued by the relationship between man, machine, and excellence."

The elements of drama are certainly in place. In 1940, Congress ordered the Army Air Corps (later to become the U.S. Air Force) to lift its color ban. During a four-year period, 926 blacks were trained at Alabama's Tuskegee Army Flying School. Though their service weren't sought out by military brass, an all-black squadron was eventually deployed to North Africa and Italy, where they served as escorts for white bomber pilots. Trashing the belief that blacks were not intelligent enough to fly, it went on to become one of



Some of the Tuskegee Airmen, pilots of the black fighter squadron that served with distinction in WWII, as they looked in the 1940s.

the best fighter groups around—flying 1,578 missions without losing a bomber along the way.

Called "The Black Redtail Angels" (alluding to the red paint on the back of their planes) by admiring white colleagues, the Airmen returned home with honors—only to confront the indignities of segregation from which they were insulated mid-air. "Overnight, they went from heroes to second-class citizens," said the screenwriter Kevin Sullivan, a TV producer/director/writer ("Frank's Place," "Night Watch") who has never before written a feature film that was produced. "It's a story that

somehow got lost in our history books."

The veterans formed Tuskegee Airmen Inc. in 1972 and, two years later, set up a committee to bring their story to the screen. Despite more than 100 feelers over the years, nothing ever took off.

"It's a period piece which is expensive to begin with—and all the planes add to the cost," said producer Charles Floyd Johnson, a TV veteran ("Magnum P. I.," "Rockford Files") working on his first feature film. "Add in the fact that it deals with blacks and it was too much of a liability."

Shelby Westbrook, 68, who flew

60 missions for the Tuskegee unit, wasn't surprised: "Hollywood has taught a lot of American history erroneously," he charged. "Its big omissions and stereotypical images have contributed to the development of a lot of false ideas. This

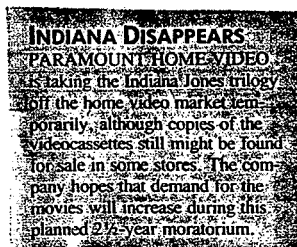
was just business-as-usual."

Enter George Lucas, informed about the squadron by a photographer friend in the mid-'80s.

"I let it sit awhile," Lucas said, "but two years ago I realized it wouldn't leave my brain. Like

"Tucker" [on which Lucas was executive producer] it's a story too good to be true."

Sullivan researched the topic for six months, talking with 14 of the Airmen before sitting down to write.



By MARILYN BECK

HOLLYWOOD — Carrie Fisher has been doing double duty the past few weeks — acting in Carl Reiner's just-wrapped "Sibling Rivalry" while completing the script for Disney's big-screen adaptation of her "Christmas in Vegas" short story.

"Christmas" — about a group of teens who get involved with the mob — is picking up steam on its way to production. Carrie reports that ex-Columbia chief Dawn Steel has come aboard the project as producer. Carrie plans to exec-produce, and, she says, "I'm almost done" with the screenplay.

As it's turned out, "Christmas" is coming before the movie version of Carrie's critically applauded new novel, "Surrender the Pink," which Warner Bros. bought in January for a reported \$1 million. Steven Spielberg is committed to producing that feature, "and I sort of am, too," says Carrie, who plans to begin work on the "Pink" script after she finishes writing "Christmas." Whether Spielberg will direct the "Surrender" saga of a soap opera writer with an unfortunate love life "will depend on how the script turns out. If the script is no good, I'll direct it," she laughs. "No, he'll look at it and decide if he wants to do it or attach another director."

Carrie says she won't act in either movie, just as she doesn't in the

Show biz



FISHER SHATNER

soon-due film adaptation of her "Postcards From the Edge," which has Meryl Streep and Shirley MacLaine playing the thinly-veiled characters of Carrie and her mom, Debbie Reynolds. The actress who's become extremely hot as a writer since the success of her "Postcards" novel two years ago says, "I don't feel prolific. I just feel pressured."

AND: The "Sibling" production team voted to forego a wrap party. Instead, the \$5,000 earmarked for last week's end-of-shooting bash is being donated to L.A.'s House of Ruth shelter for homeless women and children.

FROM THE INSIDE LOOKING OUT: Paramount expects to have "Star Trek VI" before the cameras next year — with both William

Shatner and Leonard Nimoy. The matter of a director is being hammered out now. It might be Shatner who gets to helm another "Trek," or Nimoy — or the studio may well decide to go an outside route.

Ford whips up support

Swashbuckling leading man Harrison Ford is donating the bullwhip he used in his "Indiana Jones" mov-

ies to help raise funds for a archaeology studies building. London, organizers said Thursday. "He brought archaeology alive for the general public," said Cathy Giangrande, organizer of the Institute of Archaeology's fund-raising drive.

Ford has made three films playing the role of adventurous archaeology professor Indiana Jones for director Steven Spielberg.

Ford's bullwhip will be sold with other film and entertainment memorabilia at Christie's auction house in December.

Lucas Ranch Tax Dispute Ends

George Lucas has settled a longstanding tax dispute over the value of his 2,500-acre Skywalker Ranch headquarters in the rolling hills of Marin County, north of San Francisco.

The county had contended that the ranch, headquarters of Lucasfilm Ltd., is worth \$84 million, while Lucas felt the land should be valued at \$18 million. According to Mill Valley-based real estate attorney Douglas Ferguson, who has represented Lucasfilm during the six-year dispute with the county, both parties settled out of court on a property value of \$52 million.

Ferguson said Lucasfilm had been paying property taxes of \$852,000 annually based on the county's assessment, but now will receive a substantial refund as a result of the settlement.

Ferguson said Lucasfilm is moving ahead with zoning applications to build a new home for Lucas' Industrial Light & Magic special effects company. The plan is to develop another Lucas-owned 2,000-acres that abut the original Skywalker Ranch. ILM is currently housed several miles from Skywalker in San Rafael.

Included in the new ILM complex will be a special effects studio, offices and guest lodgings.

2 LIVE CREW WATCH

More Legal Troubles for Campbell: Attorneys for film director George Lucas asked a federal judge in Los Angeles on Thursday to cite Luther Campbell, leader of the controversial rap group 2 Live Crew, for contempt of court. The application filed by Lucasfilm Ltd., alleges that Campbell violated U.S. District Court Judge James Ideman's May 9 preliminary injunction barring Campbell from using a form of the name Luke Skywalker, a licensed trademark owned by Lucas. In the motion, Lucasfilm alleges that Campbell's company not only sold records bearing a Skywalker logo after he was ordered to stop, but also that he and other 2 Live Crew members continued to perform concerts while wearing T-shirts and jackets that are imprinted with the Skywalker name.



Bonnie Bedelia, from left, Raul Julia, Harrison Ford and Bradley Whitford unravel a murder case in "Presumed Innocent."

MOVIE REVIEW

A Solid Case

■ **Film: 'Presumed Innocent'** brilliantly captures the novel's essence, and features a tour de force performance from Harrison Ford.

By SHEILA BENSON
TIMES FILM CRITIC

Intelligent, complex and enthralling, "Presumed Innocent" (citywide) is one of those rare films where all the players seem to be in a state of grace, where the working of the machinery never shows and after it's over, one runs and reruns its intricacies with a profound sense of satisfaction.

In his original novel, Scott Turow, a prosecuting attorney himself, worked from a fascinating hypothesis: Rusty Sabich (Harrison Ford), a respected Midwestern prosecuting attorney, a man solidly wedded to the law and its principles, suddenly gets a reverse view

of its workings when he becomes a suspect in the lurid sex murder of a colleague with whom he had had a torrid affair.

Turow's fans will be pleased to know that Frank Pierson and the film's director, Alan J. Pakula, have made an uncommonly sensitive adaptation of what's been called a bullet train of a book. Their changes in Turow's vividly detailed novel are smart; if in the process interesting but non-essential characters have been erased, if a certain depth has been stripped from a central character and an endangered marriage has been set on its feet again, this is, after all, the idealized world of movies. Streamlining notwithstanding, the book's essence remains intact.

Surely, no reader is going to quibble that the novel's coolly ambitious prosecutor Carolyn Polhemus has dropped a dozen or so years and a teen-age son to become Greta Scacchi—not when that actress' measured glance and apricot-colored skin could spark lust from gran-

ite. Scacchi's time onscreen is relatively brief but Gordon Willis, the film's great cinematographer, has summed up her impact in one ravishingly beautiful shot. As Carolyn gazes steadily at the camera, the look Willis catches is unguarded, unambiguous lust, a tool she wields with intensity—and ambition—enough to cause shock waves in even a marriage as seemingly secure as the Sabichs.

"Presumed Innocent" looks properly rich and Midwestern, one wouldn't be wrong to take its hypothetical Kindle County for Illinois' once famously corrupt Cook County, where author Turow has practiced law. Its extremes are summed up for us succinctly: the linen-wallpapered suites of the high-end lawyers and the crowded prosecutors' digs with all the charm of a welfare office; the suave intelligence of Raul Julia's defense attorney Alejandro "Sandy" Stern, and the too-sharp tailoring and ferrety air of Joe Grifasi's Tommy Molto, out to nail Sabich.

Please see 'INNOCENT,' F21

'INNOCENT': A Solid Case From Ford, Pakula

Continued from F1

The film's best actors are a formidable lot. Paul Winfield, whose complex judge, Larren Lyttle, is invested with a rumbling humor as well as power. John Spencer's quintessential detective, Lipranzer, that "scholar of the underlife," and Bonnie Bedelia's, deeply sensitive work as Barbara Sabich, the wife painfully damaged by her husband's infidelity.

Prisoner "Painless" Kumagai becomes unforgettable at the hands of Sab Shimono, and Brian Dennehy is Sabich's longtime boss, whose every maneuver has a far-reaching political meaning. (With all the film's technical perfection, however, it's unclear why Dennehy seems to have spray-on spot lifter whitening his hair.)

In what is almost his signature hat ("All the President's Men," "Sophie's Choice"), director Pakula has kept his cast of bravura actors in miraculous balance; none of them is allowed to pull the fabric of the whole out of shape. There is one performance so self-effacing, however, that it may get overlooked among all the high-wire acts: Ford's Rusty Sabich.

Builders would recognize Ford's role for what it is, a bearing beam of a part, one which every other character in the film builds on. Yet—after his roller-coaster affair with Scacchi is launched—most of Ford's time is spent reacting. He must react in the courtroom; react to the story's shocks and surprises and, in the film's crucial scene, his unspoken reaction tells us more clearly than dialogue what Sabich lives by, his guilts, his doubts and his loyalties.

Ford conveys this with the sort



Paul Winfield decides a murder case in "Presumed Innocent."

of deceptive economy that was part of Henry Fonda's sleight of hand. In fact, more than any other homegrown actor, Ford seems the logical choice to take over Fonda's niche as the decent American, which makes the dimensions of his moral anguish here all the more fascinating. If there are moviegoers who still think that Harrison Ford is most himself in an action role, "Presumed Innocent" (rated R for its nudity, sexuality and language) should go a long way toward clearing up that misconception.

Riverside (Ca) Press-Enterprise, 8-1-90

Lucas producing film on all-black squadron

LOS ANGELES (AP) — George Lucas, creator of the "Star Wars" and "Indiana Jones" series, says he will produce a film about the Tuskegee Airmen, the famed all-black World War II fighter squadron.

The story of "Red Tails," named for the red paint found on the squadron's planes, will be told by the airmen themselves, Lucas said.

The project will be the first in a long-term deal Lucas plans to cut with a studio yet to be determined.

"I'm sure to encounter resistance," he said. "But I'm one of the few people who can get this film made. I see the movie less as a race picture than as an aerial action adventure. 'Top Gun' proved there's an audience for that."

The movie has a budget of up to \$30 million. Shooting begins in the spring, Lucas said.

The Tuskegee Airmen were formed from a select group of 926 blacks trained at Alabama's Tuskegee Army Flying School. The unit was created after the Army Air Corps was ordered by Congress to lift a color ban in 1940.

The squadron flew 1,578 support missions from bases in North Africa and Europe without losing a single bomber to enemy fire. The achievement earned them a Presidential Unit Citation.

"Red Tails" also will focus on the pilots' lives once they returned to civilian life, only to face continued

racism and segregation, said screenwriter Kevin Sullivan.

"Overnight, they went from heroes to second-class citizens," Sullivan said. "It's a story that somehow got lost in our history," he said.

LA Times, 8-5-90

Bodies Dead and Live

I'm sick of hearing about body counts in today's films. In most old war films, entire platoons were gunned down. And no child has ever been scarred by seeing all those humanized animals roast in "Bambi."

In the "Star Wars" films, Ben Kenobi was sliced like a salami, Luke Skywalker's aunt and uncle ended up as burned corpses before Luke's eyes, hundreds of rebels and storm troopers died in laser shoot-outs and billions of innocents were blown away when the planet of Alderaan was destroyed by the Death Star. Yet I never hear anyone complain.

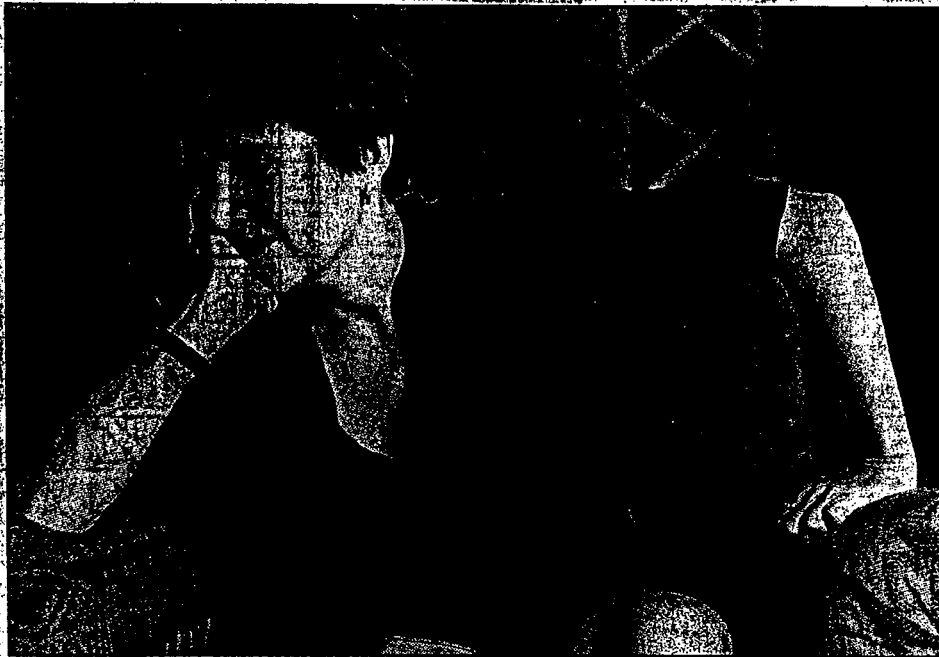
The face that "Total Recall" has a high body count doesn't bother me. The fact that Sharon Stone didn't appear nude in the film

JOHN INGRAM

Glamour, 8-90

◆ WOMEN WHO PUN TOO MUCH.

Actress Carrie Fisher's second novel, *Surrender the Pink* (Simon and Schuster) is as amusing (and plotless) as her first, *Postcards from the Edge*. With a celebrity heroine who's obsessed by Darwin's *On the Origin of Species*, Fisher practices survival of the ditziest with lines like: "She was the type of person who liked to iron things out, so she always looked for wrinkled situations."



IRIS SCHNEIDER / Los Angeles Times

Carrie Fisher has looks, brains, wealth, heritage, talent, success, fame, wit—and that well-documented Angst, “that Jewish thing,” as her mother calls it.

Princess Carrie

■ **Books:** Carrie Fisher seems to have mastered the art of turning a troubled and glamorous life into bestsellers.

By IRENE LACHER
TIMES STAFF WRITER

Carrie Fisher is getting high. Not, mind you, on Percodan, Fisher's nasty drug of choice in headier, darker days. Right now, her vehicle for getting a buzz on is, well, a vehicle, a majestic black BMW to be exact. It is flying down Coldwater Canyon Boulevard, Fisher at the helm, on a particularly glorious day in Los Angeles. There is no fog anywhere, and even the smog is detectable only in a faint burn at the back of the throat. The scratchy strain of Don Henley's "The Boys of Summer" comes on the radio, and Fisher leans over to pump up the volume.

"This is the great part of L.A.," she shouts above the roar. "L.A. Rock 'n'

roll. The car. It's simple. I like the philosophy of medicine. The philosophy of medicine is, take this and you'll feel better. I like the philosophy of driving, which is, get in this and you'll get somewhere.

"So even if it's not a definitive destination, to me, it's a groove to go."

Carrie Fisher is truly riding high these days. Her second novel, "Surrender the Pink," is being unpacked in bookstores this week.

The film "Postcards From the Edge" opens next Wednesday, with a script penned by Fisher based loosely on her first, best-selling novel about a young actress who goes through drug rehab; Shirley MacLaine and Meryl Streep play mother-daughter movie stars at odds

Please see FISHER, E2

Continued from E1

and Mike Nichols directs. She's writing a screenplay of "Surrender the Pink," the story of a woman obsessed with her ex-husband's new relationship, which Steven Spielberg has already bought for a cool million. And another Fisher screenplay-in-progress, "Christmas in Las Vegas," about underage kids on the run, has been snapped up by producer Dawn Steel.

The once-beleaguered daughter of Debbie Reynolds and Eddie Fisher is no longer just another Hollywood princess. Her well-documented *Angst*, that Jewish thing," as her mother calls it, is finally serving Fisher well. (She wonders idly whether Sylvia Plath would have lost her gift if she'd ever been treated with lithium.) Because these days, Fisher's own *mishegoss*, her extreme need for control that once prompted her to reach for drugs, is now making her reach for pens and yellow legal pads, so she can write out in longhand the books and screenplays that become instant bestsellers and major Hollywood movies.

Under the circumstances, Carrie Fisher would like to take this opportunity to tell you that the "emotional stuff" in her work is mainly true, particularly when it's about her, but many of the events and characters are fiction. Get it? *Fiction*.

"They trivialize me one way or the other," she says. "Either I don't write anything and it's all just my life and everyone is everyone I know and I just write it all down or I didn't write it at all."

It really makes her angry when she hears rumors, which are rife in Hollywood, that she has ghost-writers. *Mirabella* magazine reported that Fisher's editor Paul Slansky was the real writer of the book "Postcards," but later printed a retraction. Heaven help the soul who dares suggest that Carrie Fisher's work was written by anyone other than Carrie Fisher.

"Listen to what I did. Gavin [de Becker] is a close friend of mine from high school and he's at this party with [comedian/director] David Steinberg and David Steinberg says, 'Oh, she didn't write "Postcards."'" He said that Paul Slansky was the real writer of "Postcards." I think this is sexism. Like women couldn't possibly do anything.

"So I call my agent, and I write this letter. It says, 'Dear Mr. Steinberg: It has come to my client Carrie Fisher's attention that you were not the sole director of "Paternity" but that it was ghost-directed by a Mr. Paul Slansky. Miss

Fisher wanted to check this rumor with you before chatting about it gaily at her next Hollywood event."

Steinberg, who once worked with Slansky himself, says he merely suggested De Becker ask Fisher about their editor-in-common. "I would never characterize Carrie's work as belonging to somebody else," he says. "The letter she wrote me, I would put it in a book of mine, it's so good."

As for the usually tight-lipped De Becker, security consultant to the stars, his lips are sealed. "I will not go on record about something discussed at a dinner party."

Slansky, who thinks Fisher is "brilliant," says, "I've heard these rumors, but she wrote every word of that book. . . . People have trouble dealing with the fact that people are talented in a lot of different areas."

Trouble is, Carrie Fisher, 33, has grown up to be something even more horrifying than a mere Hollywood princess. She has looks, brains, wealth, heritage, numerous talents, vast success, friends, fame and wit. So what if she's her own worst critic, exceedingly introspective and so troubled at times that she spent years on drugs, therapy and human potential seminars? Who cares that she has literally jumped off cliffs, rappelling toward whatever it is that seems to elude her?

Carrie Fisher writes a book, it's a bestseller. She writes a screenplay, she gets Nichols, Streep and MacLaine. After years of turmoil and some torment, Fisher has become that most annoying, fascinating and unlikely creature—the Woman Who Has Almost Everything.

□

Fisher parks her BMW in front of a low-slung brick home on a leafy North Hollywood street. She is wearing a twirly, black cotton dress. She's petite at 5 foot 1 "and a half." Her mahogany hair is cut in the short, gamin do that she rips apart in her novels.

Fisher is greeted at the door by a tall woman in an apron, her grandmother's housekeeper, whom Fisher addresses as Mrs. French. She passes through a hall lined with celebrity photos with inscriptions dedicated to her mother. At the end is a dark bedroom governed by a painted portrait of Debbie Reynolds, where her grandmother, Maxene Reynolds, is resting, felled by a headache.

Fisher perches on the side of the bed. "You're sick."

"I woke up with what feels like an oversize watermelon," her grandmother says. "It starts back here in my neck. But I was so

dizzy. I don't think I'm dizzy now. I'm always dizzy. I'm a dizzy broad."

"No, you're not," Fisher says.

"You always tell me that."

"No, I say you're fat and you're old," Fisher says. "But you ain't dizzy."

"I'm all right. I just wanted to rest today," says the grandmother. "A poor excuse is better than none, they always told me."

But later, Reynolds admits her pain has almost gotten the better of her. "You've never had a headache before. Not like this, honey. It just feels like something inside that's got bigger than the skull."

"The Alien," says Fisher. "Remember the one? I don't think you saw that one where the alien bursts out of somebody's chest?"

'I will tell myself nine stories about what I'm looking at. It's a way of orienting myself. It can be fine because I'm never bored, but you can't turn it off so when it fastens itself on the negative, it's less pleasant.'

CARRIE FISHER
Author, actress

"Oh, God," the grandmother says. "Maybe there's something growing in there. Maybe I'll get a brain, do you suppose?"

"You'll get two," Fisher says. "You'll have an extra one."

"I'll give it to you if I do," Reynolds says sweetly.

"Oh, thank you. Then I'll have a headache. I think you should have made them give you more drugs."

When Reynolds women, a particularly strong, upfront breed, get together, conversation instantly becomes dialogue. "On holidays," Fisher says, "I said the women were so potent that there was not enough oxygen, you just had to breathe less. The dynamic was so powerful."

And when it comes to sheer impact, Fisher places Maxene at the top of the generational pile. "She came and visited the set of 'Postcards' and as she left she said to Gene Hackman and Mike Nichols, 'It's still as boring now as it was four years ago.' And then she said to me as we were going through the door, 'Well, I didn't want them to think I was thrilled.'"

If the snappy comeback is Fisher's forte, she comes by it honestly.

Repartee was the main course at the family dinner table when Fisher was growing up, the subject of intense public scrutiny. When, in one of Hollywood's most notorious divorces, her father left his mother for Elizabeth Taylor, Fisher was only 2.

Fisher was an intense, observant child weaned on a diet of old movies and books. She began scribbling poetry and prose in journals, which are now piled in Debbie Reynolds' garage. In fact, when her mother punished her, Fisher had little else to do.

Some of Fisher's youthful musings took on a curious form. When she was 14 or so, she put pen to paper to instruct her mother on how she should manage her life, weighed down as it was by money and marital woes during her second marriage, to shoe magnate Harry Karl.

Reynolds later returned the favor. When Fisher dropped out of Beverly Hills High School in the 11th grade, Reynolds suggested—strongly—that Fisher bag her plan to perform in nightclubs and attend drama school in London. Fisher says it was the last fight she ever had with her mother. Her mother won. And as things turned out, mother was right.

"I regard that as the one time in my life where I was part of a group, and I was happy to do that," Fisher says. "I think that's also why I also like those est things. Everything I grew up around is about being noticed, doing things on a grander scale. I like being a necessary part of a group, which is my background peeking through, but part of a group. I like being mayor of a group."

Fisher made her film debut at 17 as the precocious nymphet to Warren Beatty's, promiscuous hairdresser in "Shampoo." Soon she was plucked to play the part of Princess Leia in "Star Wars," a role that gave her the dubious but notable opportunity to sport "insane-asylum" hair. She recently returned from Minnesota for the filming of "Drop Dead Fred." Ever the "Eve Arden character," she plays Phoebe Cate's best friend.

All the while, she was keeping track of things in her journals, treating her bigger-than-life life as though it were a screenplay. The opening line of "Surrender the Pink"—"Dinah Kaufman lost her virginity a total of three times"—came from entries Fisher jotted down when she was 18.

Fisher lived in New York in her early 20s, joining the "Saturday Night Live" crew and through them, hooking up with Paul Simon.

Like the alliance between the fictitious Dinah and her ex-husband Rudy, Fisher's relationship with Simon lasted seven years, less than one of which they spent as troubled husband and wife. Still, Fisher says that the self-absorbed and disturb-

ingly certain Rudy is a composite of strong men who are in her life in various capacities—Simon, Don Henley, Richard Dreyfuss, producer Dan Melnick. And Fisher says, unlike Dinah, she never hid in her lover's closet, a spy in the house of love, the pathetic observer of her ex's happily nested new state. And yet there is a strong emotional resemblance between Fisher and her soap-opera-writing counterpart.

"I always feel that I've been a disappointing partner in a relationship because I'm on the phone too much and I don't pay a lot of attention. I always say, 'If you go out with me expecting to get a lot of homemade food, I offer another service, which is that I like to talk and I like exchanges and I like the contact made through communication . . . and my veal piccata is suffering because of that.' So anybody that I'd be with, you'd see them starved and overstimulated and their shirts are wrinkled. I'm just another kind of companion."

That conventional way to be female, which Fisher somehow thinks she lacks, is the "pink" of the title. It also has a vaguely unmentionable meaning.

Fisher's New York years were her wild and crazy and druggy years, when the only thing people could count on about her was that she would get loaded, years when she would scout out medicine chests in a hunt for prescription drugs as a self-styled "Robin Hood—I'd rob from the rich and give to the potentially stoned."

Her problem, she says, was in part her hyperactive mind, which insisted on providing Cliffs Notes to everything she was experiencing. "I will tell myself nine stories about what I'm looking at. It's a way of orienting myself. It can be fine because I'm never bored, but you can't turn it off so when it fastens itself on the negative, it's less pleasant. My drug thing was, if I tell seven stories about every situation, it was to take it down to maybe a three."

Not that Fisher blames her Hollywood upbringing. "I think there are certain people born a certain way. I was always an upset kid and my brother was not. Same childhood. Same parents. Same setup.

My thought on this is, it's not what you're given. It's how you take it and what you do with what you're given. And what I did with what I was given is I was upset by it. In part. And what I did about that was make jokes. So I'm funnier than my brother but he's never ended up in an emergency room."

Fisher did, which is where both the book and film versions of "Postcards" begin. While the 1987 book is heavy on the drug rehab experience, the film, under Nichols' hand, went on to explore the conflict between mothers and

daughters, a mission that prompted Nichols and Fisher to study the generational clash in Ingmar Bergman's "Autumn Sonata."

In Fisher's film, the mother, Doris, is always right and yet is fraught with weaknesses herself, as much a boozier as the daughter, Suzanne, is a druggie. Still, Doris is not too shy to deliver her stinging insights: "I came from nowhere and made something out of my life. You came from somewhere and are making nothing out of yours."

Says Fisher: "Most lives are, in part, some kind of an odyssey away from where you originated. But in my life, I started where I wanted to end up potentially. And someone once suggested to me in one of these workshop things, that my drug addiction was a form of initiation back into rich and famous."

After Fisher completed rehab in five years ago, she became a former addict with a vengeance, or, as she likes to say, "Joan of Narc, patron saint of the addict. I said if I lived with the Pope, I would have thought he had an alcohol problem because he drank that wine every day."

In fact, when it was suggested that Fisher go on lithium, she refused. "When they told me not to take drugs, I took them. They they told me to take something, and I was, 'I don't think so.' To me, it's another way of being truant."

A truant, maybe, but mostly in her heart and mind. Fisher is doing very well for herself from her base above Beverly Hills, in a fancifully furnished, Southwestern-style three-bedroom ranch that once belonged to David Soul. She shares it with plastic cows, "Hairdryer Head"—her name for one of her paintings, Buddy the dog and Joan and Dean, two parrots who live in "the bird zone," from which they loudly and often broadcast "the radio show from Venus." Her current boyfriend is an agent for Creative Artists Agency.

All in all, it's a pretty good gig. And there seems to be no end in sight. So maybe Fisher's modus operandi—"good anecdote, bad reality"—is giving rise to a reality that really isn't half bad. Why she might even grow up to be like one of her heroes, the Dorothy Parker of Hollywood.

Look at it this way: My skin can break out like it is now, and I don't have to worry about retaining fluids. You can't grow old gracefully in Hollywood. You can't grow old at all. See how many women tell their age after a certain age. Women I know are lying about it at 30, starting to counting backwards. Whereas men never have to. As a writer, I can be 33. Or, for that matter, 34. Or 35 or 36. After all, to use a Fisher-ism, "It's never too late to have a happy childhood."

ON SAT

BACKSTAGE

By Marilyn Beck

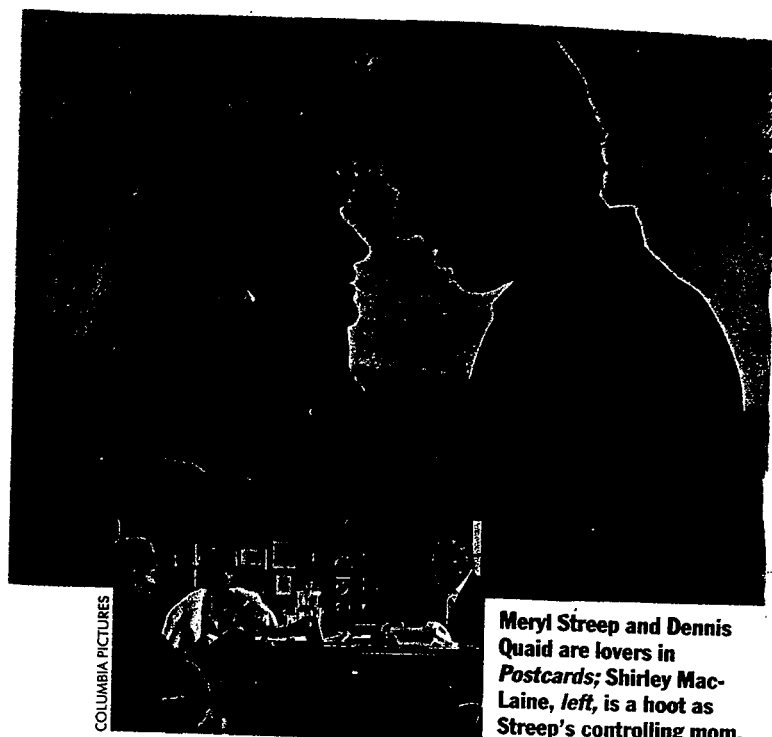
Hollywood: Barring has been taking lessons negotiation snafus, you can with him and the native look for Ken Wahl to step New Yorkers have become into a romantic big-screen role—opposite two leading ladies—as star of Orion's big-screep "The Favor" in Seattle mid-September.

The actor who came a bitter parting with his "Wiseguy" series, recently wrapped his first post-"Wiseguy" assignment: "The Taking of Beverly Hills" action-adventure feature. He was expected to go into "Along Came Jones"—another action flick—next. But it looks like "The Favor," for which Elizabeth McGovern is already set, will supersede.

The Celebrity Circuit: Billy Crystal's about to start Castle Rock's "City Slickers," which he describes as "about love, life, friendship and really smelly animals." He's been out to Newhall, CA, where Castle Rock has 15 head of cattle rented for Billy to "play around with" in preparation for the picture. That picture—which will team Crystal with Rick Moranis and Bruno Kirby as three friends from L.A. who take part in a cattle drive from Montana to Wyoming—has necessitated horseback riding lessons for its leads. Billy's wife Janice

has been taking lessons with him and the native New Yorkers have become so hooked on the equestrian life, they're now talking about purchasing horses of their own. They live in an area of West L.A. not much more than a giddyup from some excellent riding trails.

Lost Out Of Space: Mark Hamill isn't having much luck with his big-screen choices lately. The actor known for his role as Luke Skywalker in the big-screen "Star Wars" series has been trying to change his good-guy image in recent years. He played a bearded, ruthless killer cop in last year's "Slipstream"—and the movie was released theatrically in the U.K. only and went directly to video in the U.S. Earlier this year, Hamill played a deranged mental patient in Cannon Picture's "Midnight Ride"—and the movie is still sitting on the shelf with no release date in sight. And now ... he's just wrapped the low-budget "Black Magic Woman" for Vidmark, in which he starts out as a good guy who can't understand why he keeps finding himself in evil situations—until he learns he's being plagued by a woman with satanic powers.



Meryl Streep and Dennis Quaid are lovers in *Postcards*; Shirley MacLaine, left, is a hoot as Streep's controlling mom.

POSTCARDS FROM THE EDGE

POSTCARDS IS A thoroughly entertaining Hollywood party. Host Mike Nichols has invited a cavalcade of Academy Award winners: Meryl Streep, Shirley MacLaine, Gene Hackman, Richard Dreyfuss. The conversation, supplied by screenwriter Carrie Fisher, is fast and fiercely funny; it's the snappiest repartee since *When Harry Met Sally*.... But when the party's over, you realize that it fell short as a movie. Streep plays Suzanne Vale, an actress who overdoses and winds up in a detox center but is out in a flash. Because she has such a bad reputation in town, no director wants to hire her. One does, provided she lives with her competitive actress mother whose star has faded. MacLaine gives a riotously campy

performance as Doris, who plans a surprise welcome-home-from-detox party for her daughter, just so mom can grab the spotlight and kick up her still-fabulous-at-sixty legs. Both Streep and MacLaine are wonderful to watch but you never believe that they are mother and daughter; they're always Meryl and Shirley. *Postcards* doesn't pay off. It pretends to lead us to a cathartic climax, but it's a fake. The movie is constructed around a series of mother-daughter fights but nothing is really resolved between them. **Still, it's the most fun I've had in the dark of a screening room in a long time. You'll want to see this movie.**

VIDEO VICTOR:

As Indy (or anybody),
Harrison Ford is a top
draw on tape



WE ARE OVERWHELMED in a couple of ways. When we ran cover stories on the 100 Best Movies on Video (Aug. 10) and TV's 20 Best Golden Oldies (July 20), we knew we'd get a lot of feedback, and a fair bit of indignation, about the choices. In fact, we included postcards to make it easier for readers to sound off. But we didn't

expect the tsunami of mail that deluged our office. A total of 2,398 passionate movie buffs sent in their additions and corrections to our 100 Best Movies on Video list, and more than 1,300 readers suggested alternates for our list of TV's best reruns.

Our informal movie poll had one major surprise besides its size: Harrison Ford is by far the biggest star in the video universe of ENTERTAINMENT WEEKLY readers—he is in three of the five movies named most frequently as omissions from our 100 Best list. Here are the top 20, ranked in order, that our readers thought we wrongly ignored:

1. *Raiders of the Lost Ark*
2. *Blade Runner*
3. *The Exorcist*
4. *Body Heat*
5. *Star Wars* (the trilogy)
6. *Airplane!*
7. *Batman*
8. *North by Northwest*

9. *Red River*
10. *One Flew Over the Cuckoo's Nest*
11. *Moonstruck*
12. *Field of Dreams*
13. *The Grapes of Wrath*
14. *Kiss of the Spider Woman*
15. *A Room With a View*
16. *The Terminator*
17. *Mary Poppins*
18. *The Little Mermaid*
19. *The Philadelphia Story*
20. *West Side Story*

The more emotional video fans out there tossed zingers our way along with their nominations. We were peppered with such comments as "A hundred lashes with a wet noodle," "You call that a list?," "Come on, folks," and "I read your list with a mixture of horror and disbelief." On the other hand, one reader sent in a card that read simply: "The most objective subjective 'best' list I've ever read. Don't change a thing." So there.

Thanks to Carolyn Golledge, Tim Blaes and Mary Urhausen for sending photos. The budget didn't permit printing them this issue. Watch for them in #28!

- I hate to sound idealistic and George Lucas and I, who are very good friends, we always fight over this. George is very money-oriented, George thinks the reason he's in the movie business is just to make money, but that's not my feeling because I enjoy it as a hobby.

STEVEN SPIELBERG

WISHMAN ★

(Wishman Prods.) 8/28/90, L.A. EXP., John Paul DeJoria, Curt Hendrix; PROD, Lon Tinney; DIR-SCR, Mike Marvin; CAM, Steve Shaw; CAST, Mark Hamill, Quinn Hendrix, Clint Howard (No distrib).

Dallas Morning News

NOT AFRAID TO SUE: Actor Harrison Ford accepted substantial undisclosed libel damages Thursday from a British newspaper that alleged he was a coward. Michael Skrein, the actor's attorney, told a court in London that the *News of the World* also accused Mr. Ford of causing a serious accident in which people were injured and then covering it up. Mr. Skrein said an article published by the Sunday newspaper in December 1988 alleged that Mr. Ford was inconsiderate and arrogant on the set of *Indiana Jones and the Last Crusade* and that contemptuous stunt men regarded him as a coward.

Big bangs bring big bucks for silly summer sequels



© Touchstone Pictures

Richard Gere and Julia Roberts star in "Pretty Woman," the highest-grossing movie of the year so far.

COMMENTARY

By Daniel Noman
News Leader movie critic

The hoax can be revealed. Only one movie has been released this summer. It has come out over and over again, with different titles.

Go to any multiplex theater in the country, and you'll hear the same sounds bleeding through the walls. From one door you'll hear cars crashing. From another you'll hear the sound of bullets, followed by an explosion. From still another, you'll hear the sound of an explosion, followed by bullets. Then, from all of these, you'll hear a line of dialogue, meant to be humorous, on the order of, "Well, I guess he won't be giving us any more trouble..."

They could all possibly be

different movies, or they could all be the same. It doesn't matter — the formula never changes. Movie industry analyst Roger Rasseche calls this summer's releases "numeral movies" — "Die Hard 2," "RoboCop 2," "Another 48 HRS.," "Gremlins 2: The New Batch" and "Back to the Future, Part III."

And it is not just these actual sequels. This summer, even the original movies play like sequels. "Total Recall," "Fire Birds" and "Bird On a Wire" could be part of an unending series of movies taken from one simple premise. The characters are clichéd and slightly developed, the plots — consisting of one or two men killing whole armies in the name of justice — exist only as the framework on which to hang an ever-increasing amount of violence. Explosions

□ See Movies, Page 25



© Tri-Star Pictures Inc.

Arnold Schwarzenegger and Sharon Stone star in "Total Recall," which is full of explosions and killing.

Movies

□ Continued from Page 17

riously as the others do.

One theory that critics have kicked around for the last few years and may well resurrect this summer is that "Star Wars" ruined the movie industry. The film was a tremendous amount of fun, rather violent and completely shallow. It was also tremendously popular, attracted a devoted following that watched it time and time again, and became the highest-grossing picture up to that time.

With "Star Wars," producers and other uncreative people in Hollywood discovered that they can make a fortune with a single movie. As long as it was fun, violent and shallow, they theorized, the public would be drawn to it like ants to a picnic. And so a formula was slowly developed for just such a success, squeezing out in

the process the charm and originality that made "Star Wars" stand out in the first place.

The formula has been refined and honed over the years, and the current crop of sequels and sequel-like films is perhaps the result. The bigger the bangs, the bigger the bucks, and it does not matter if the audience has seen the same thing before, with or without the same characters. If big enough stars play the main roles, if the violence is handled well enough and if the production is slick and glossy enough — no matter what its flaws — a movie can easily gross over \$100 million.

The problem (well, one of the problems) is that now no one is willing to make money slowly. Everyone wants to make a movie that will bring in huge piles of cash. And to producers' minds, that means violence, superficiality, more violence and interchangeable characters saying interchangeable things. A blockbuster state of mind has descended over Hol-

lywood, where the only way to make one movie stand out above the rest is to fill it with more special effects than the others have.

More special effects means a higher cost, and a higher cost means a studio can make and release fewer movies. While in other summers movies came out at a rate of six or eight a week, this summer only two or three films have been released each week. With some of these movies costing \$50 million and \$60 million to make, the studios are resting their hopes on relatively few films. And they are all, in the eyes of the studios, potential blockbusters — silly, violent and loud.

Which means that people who do not like this kind of movie are being squeezed out of the theaters. The macho movies with loud, thumping music, blaring guns, breaking glass and seemingly immortal heroes have brutally pushed aside the nice movies, the quiet movies. The philosophical films, the tragedies, the inspirational movies. Even the one-time staple of

the summer, the romantic movies, have been shoved out of the way by the schoolyard bullies.

And yet, the highest-grossing movie of the year so far is not "Total Recall." It is not "Another 48 HRS." It is not "Dick Tracy." It is the only notable romance of the year, "Pretty Woman."

"Pretty Woman" is not an exceptional movie; it is just nice and enjoyable and romantic, and it leaves you with a good feeling. It opened in late March, was an instant hit, and has been popular ever since. It has already grossed over \$140 million and counting, and will almost certainly be a greater success than most, if not all, of the look-alike numeral movies.

Perhaps Hollywood will learn something from this lesson. Perhaps in the future it will make high-quality non-action films for the summer.

Perhaps, but probably not. Next year, get ready for "The Summer of 1990, Part II."

I'VE GOT NEWS FOR YOU: Carrie Fisher, Marsha Mason and Tim Matheson have joined the cast of "Drop Dead Fred" (the big-screen comedy about a woman whose imaginary childhood friend shows up in her adult life and proceeds to turn it upside down) that rolls in Minnesota on Monday. The trio joins actors Phoebe Cates and Rick Mayall in the film being directed by Dutch filmmaker Ate D.Jong.

Harrison Ford learning to live with success, without fedora

By JEANNE WOLF
Special to The Press-Enterprise

Harrison Ford has traded Indiana Jones' famous fedora and leather jacket for a conservative business suit and close-cropped haircut.

He portrays a respected prosecuting attorney who has a torrid affair in his new movie "Presumed Innocent," which is based on Scott Turow's mega best seller.

Ford's rugged and hugely bankable profile is creased by a grin as he considers why he chose to play the tormented character Rusty Sabich.

"It wasn't like anything I had done in quite a while. And I had an empathy with the character, with what drove him to do what he did."

The object of Sabich's sexual obsession is Carolyn Polhemus, played by curvaceous Greta Scacchi. Her scenes with Ford are described by director Alan Pakula as "some of the most explicitly

passion he shares with Scacchi.

Yet as Ford explains it, the moments with Scacchi were just one more part of the workday. "I really wasn't comfortable with it," he says. "It was just a job of work. There were a lot of technical requirements I had to concentrate on, so I never became shy or embarrassed."

Ford slouches his six-foot-plus frame into the corner of his chair.

"I don't do live sex shows. I'm an actor. It's a very different sort of thing. There's a kind of chemistry you have to have, but it's vastly overrated. You don't sit around with an actress trying to stir up chemistry."

Ford's painstaking preparation for the role in itself seems almost a kind of obsession. But he views the intense work as simply a job to be done.

"The job is always the same, whether it's an action-adventure kind of picture, a comedy or a

appointed to become symbols of success."

He's thinking now about those millions of fans who line up at theaters across America to pay homage — and who make him a wealthy man. He doesn't want to seem ungrateful.

As self-effacing as he may be, it's obvious Ford is not where he is purely by accident.

After forgettable roles in TV series such as "Gunsmoke," "Ironside" and "The Virginian," he decided to become a carpenter. He got so skilled he was in demand to work on the homes of some of the very Hollywood stars he would later eclipse with his own success.

A cloud crosses his face. "As a young actor I was fueled by anger," he says, adding that he was often treated like dirt.

The turning point in Ford's career came when George Lucas cast him as Hans Solo in "Star Wars" (1977). Ford remembers, "I packed up my carpenter's tools

film like this. You have to figure out your character and then create the kind of behavior that makes him believable."

To get a sense of the everyday life of a lawyer Ford spent two weeks in Detroit observing attorneys in what he describes as "the more mundane side of their lives."

He focused on the daily routine.

"I wanted to see what their offices were like, how they behaved with their adversaries — not in the courtroom, but at the coffee machine. How they handled files and papers. Lots of little details."

Being the No. 1 box-office-grossing actor of all time makes it almost impossible for him to live a secret private life.

"People are interested in us because we seem to have gotten away. We've escaped from the pack, from the daily grind. We're

to go do this movie with Lucas and I never went back to the job again. It didn't happen all at once, but I was over the hump."

Ford had already married his high school sweetheart. He had two teen-age sons by the time "Star Wars" made him a millionaire. But he still had a lot to learn about being a family man.

"I wasn't prepared," he says, "by experience, maturity or disposition to be either a good husband or good father the first time around. I wasn't easy to live with." The marriage ended in divorce.

Shortly after his divorce Ford married screenwriter Melissa Mathison — who scripted 1982's "E.T.". The beautiful, brilliant young writer and handsome movie star attracted a lot of attention. Ford says Mathison influenced him to lose some of the dark feelings that had propelled him.

The New York Times Syndication Sales Corp.



Harrison Ford

"The job is always the same, whether it's an action-adventure kind of picture, a comedy or a film like this."

sensual I've ever done."

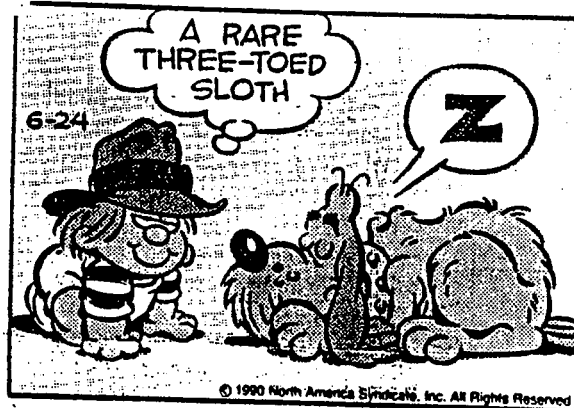
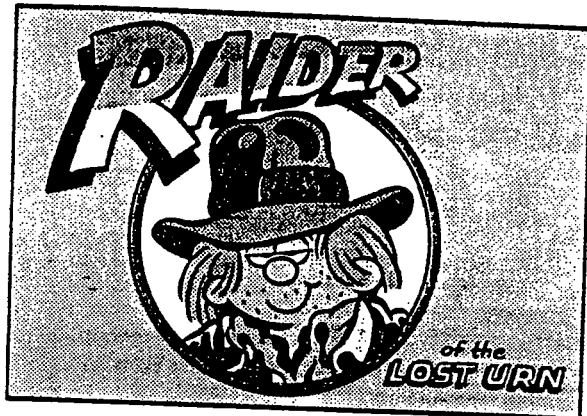
Certainly Ford has never been seen in the kind of on-screen

MALCOLM

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MARVIN

by Tom Armstrong



THE SECRET HIDING PLACE OF THE "LOST URN"!!



MARVIN!



Thanks to Carol Peters, Tasha Mohr, Maggie Nowakowska, Barbara Anderson, Melanie Guttierrez, Cheryl Pryor, Sharon Saye and Matthew Whitney for sending clippings. Sorry we couldn't print them all!

Rolling Stone

Ten Years Ago

Top Albums

- 1 **BILLY JOEL**
Glass Houses - Columbia
- 2 **ERIC CLAPTON**
Just One Night - RSO
- 3 **PAUL McCARTNEY**
McCartney II - Columbia
- 4 **THE EMPIRE STRIKES BACK**
Soundtrack - RSO
- 5 **PETE TOWNSHEND**
Empty Glass - Atco

- 6 **JERMAINE JACKSON**
Let's Get Serious - Motown
- 7 **THE COMMODORES**
Heroes - Motown
- 8 **BOB SEGER AND THE SILVER BULLET BAND**
Against the Wind - Capitol
- 9 **URBAN COWBOY**
Soundtrack - Asylum
- 10 **LIPPS, INC.**
Mouth to Mouth - Casablanca

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Rapper agrees to stop using Skywalker name

Union News, Springfield, Mass.

9/26/90

By **CHUCK PHILIPS**
Los Angeles Times

LOS ANGELES — 2 Live Crew leader Luther Campbell paid filmmaker George Lucas more than \$300,000 and agreed to quit using the name Luke Skywalker in an out-of-court settlement revealed this week.

The settlement, which actually transpired two weeks ago, puts to rest a \$300 million federal trademark infringement lawsuit filed by the Marin County, Calif.-based Lucasfilm Ltd. March 27.

The suit claimed that Campbell, by using the name Luke Skywalker, had engaged in unfair competition and infringement on a licensed Lucas trademark. Luke Skywalker is the fictional hero of Lucas' blockbuster "Star Wars" trilogy.

Lucasfilm attorney Charles Shephard refused to comment on the specific financial arrangements of the agreement, but said

the settlement put into force a permanent injunction on Sept. 12 prohibiting Campbell and his company from using any variation of the Skywalker trademark.

"We're extremely pleased with the settlement," Shephard said. "Mr. Campbell can no longer appear on stage calling himself Skywalker. Nor can he ever again sell a record or wear clothing that bears the name."

Gainesville (Fl) Sun

Fisher says she's misinterpreted

■ **Carrie Fisher** says people think "Postcards from the Edge" is about her relationship with her mother, **Debbie Reynolds**, because they can't believe she has an imagination for language.

"Now everyone thinks that my mother and I fight on the stairs," Fisher told *Entertainment Weekly* in this week's issue. "I feel bad that people think that my mother is so self-obsessed that 'how are you' never crosses her lips."

"She's not like that," said the daughter of Reynolds and crooner **Eddie Fisher**.

Fisher, who played **Princess Leia** in "Star Wars," wrote the best-selling novel — now a hit movie — in five months after a stay at a drug center in 1985. It's about an actress re-entering the Hollywood scene after drug rehabilitation and her glamorous movie-star mother.

"I wrote about a mother-actress and a daughter-actress," she said. "I'm not shocked that people think it's about me and my mother. It's easier for them to think I have no imagination for language, just a tape recorder with endless batteries."

Desert Sun (CA) 7-26-90

Ford cool, calculated in attorney role

By **JACK GARNER**
Gannett News Service

Veteran director **Alan Pakula** knew he needed somebody special to play **Rusty Sabich**, the central character in his new courtroom drama, "Presumed Innocent," which opens Friday. And, like more and more filmmakers, he discovered that somebody special was **Harrison Ford**.

Rusty Sabich is a county prosecutor who finds himself charged with murder. The victim was a woman with whom he had been having a lustful affair. On the other hand, he's a decent guy-next-door who loves his wife and child.

"I needed an actor who is an everyman, and a decent man," Pakula said. "Harrison Ford is very right for this. But I just didn't know if he could come up with the dark side, and, of course, he did."

Ford's hair, which was shorn short for "Presumed Innocent," is back to his conventional length, and he sports a robust (and real) tan, achieved during work and relax-



HARRISON FORD

Haircut signals fresh character on his Jackson Hole, Wyo., ranch. He is dressed in a stylish, soft green suit, impeccably tailored shirt, and tie.

"The depth of description of Rusty Sabich was in (Scott Turow's) original book," Ford says, "and that was very useful to me." While preparing for the role, he explored oth-

er aspects of a lawyer's life.

"I was curious about banal things, like how a lawyer holds a file, or how he hangs around a coffee machine in the office."

Ford says his character's severe haircut was calculated. "The short hair was my way of telling the audience not to carry any baggage into the film from my other roles," he says. "It said the character was not vain, and that the affair happened to him, and wasn't a product of his vanity."

"The hair also shows that Rusty isn't as hip — that's the only word — as **Greta Scacchi** (who plays the sexy, manipulative **Caroline Polhemus**, the murder victim who was Rusty's lover.)"

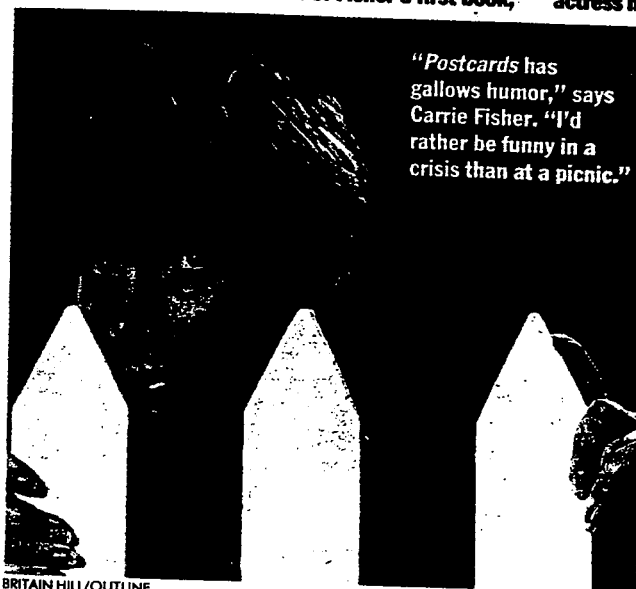
"I could do all that with something as simple as a haircut," Ford says, clearly enjoying the realization. Although he is extremely low-key and not especially forthcoming in interviews, he is gracious, friendly, and obviously likes to talk about the process of acting.

Carrie Fisher: girl reporter

CARRIE FISHER IS HAVING THE kind of month that most writers only get to dream about. She has just published her second novel, *Surrender the Pink*, a lively and acerbic account of a smart woman coming unhinged in the aftermath of a divorce. The film version of Fisher's first book,

Postcards From the Edge, is a Big Hollywood Event that further strengthens Fisher's position as social commentator of the moment. Directed by Mike Nichols and starring Meryl Streep and Shirley MacLaine, the movie is constructed around the conflict between a famous actress mother and her famous actress daughter.

But Fisher is emphatic that this is *not* a movie about Debbie Reynolds and Carrie Fisher. "I used certain aspects of my mother," she says. "But I haven't yelled at her since I was a teenager." Fisher has written a rarity: a movie with two strong female roles. "I was quoted as having called *Postcards* a women's film," she reports. "And somebody said to me that that was seen as the kiss of death by the industry. I thought, that's a sexist thing to say. When you say it's a women's film, does that imply women cooking and shopping for tampons?" —B.H.



"Postcards has gallows humor," says Carrie Fisher. "I'd rather be funny in a crisis than at a picnic."

BRITAIN HILL/OUTLINE

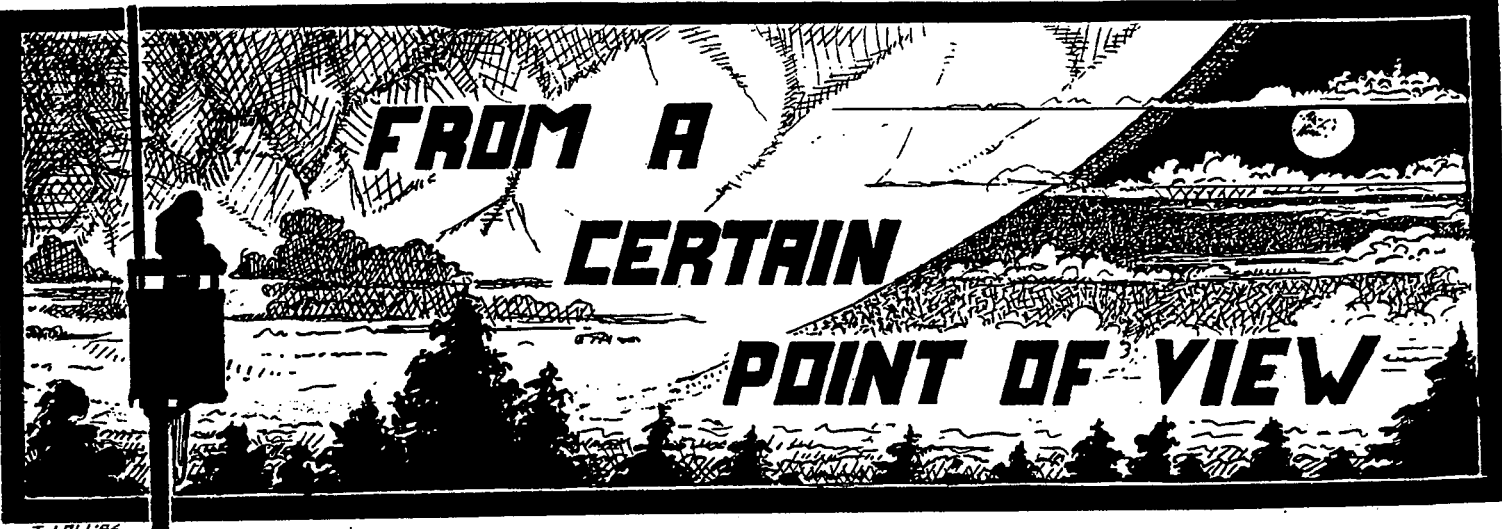
Entertainment

NEWS & NOTES

IN THE PINK

She was the over-sexed adolescent of *Shampoo*, and the overbraided Princess Leia of *Star Wars*. But these days Carrie Fisher is writing her own roles. September will see the publication of her new book, *Surrender the Pink*, as well as the release of the movie based on her first novel, *Postcards From the Edge*, starring Meryl Streep and Shirley MacLaine. Fisher has already arranged a movie deal for *Pink*, which she will coproduce with Steven Spielberg. And she has just signed a new contract with Simon & Schuster for two more novels.





FROM A CERTAIN POINT OF VIEW

Z. P. Florian
6214 Waterway Drive
Falls Church, VA 22044

July 21, 1990

I can see this is going to be a long letter! It's your fault because SE#26 was so exciting that I cannot stop talking about all the good stuff in it. Please, for the sake of your readers, shorten it if you want.

First of all, the pictures from MediaWest: I loved seeing the faces of the people whose writings I like so much. (Ha! I am not crazy enough to tell you all the names!!) Who is the Han Solo on page 6? At first, I was sure I was seeing Harrison Ford. ((Ed: That's Ken Keisel, a long time fan and husband to artist Martynn. Ken and Martynn, by the way, are expecting their first baby this fall! Another second generation fan!))

Second, I am absolutely outraged about the rap singer Skywalker business. I hope there is plenty of strong laws against stealing and abusing trademark names. As a practicing Luke-Worshipper, I could just throw the guy into the path of a Bantha stampede. ((Ed: Actually, he got thrown into the path of a federal judge. Luther Campbell is the lead rapper of the infamous group 2 Live Crew and George Lucas' lawsuit is one of the least of his legal problems.))

Now to the letters, from several certain points of view:

Melanie Guttierrez: I never agreed with you more than about Palpatine's attack on Luke. Sure, it was spiritual. And, yeah, sure, Luke used his own agony to force the good out of Vader. He told him in so many words on Endor — will not be turned and you will be forced

to destroy me. Vader answered with the enigmatic, "If that is your destiny." And I love your ideas about Jedis participating in their own downfall. They are spiritual creatures, more soul than body. They have to accept reality; reality cannot touch them otherwise. Both Kenobi and Yoda agreed to die.

Marti Schuller: Oh, and how intriguing Vader can be! From my point of view, he chose evil, because it was a quick and useful way to get what he wanted. He wanted to rule the galaxy (as father and son), and probably would have made an excellent, organized, efficient ruler, but first he had to step over Palpatine. He was probably quite immoral, but there was a grandeur in his disregard of guilt feelings, there was power in the total denial of his humanity.

Debbie Kittle and Matthew Whitney: Hi, neighbors! You are right about Han going on Endor. Hey, it was the most dangerous part of the whole mission, sneaking through Imperial lines with a stolen shuttle (smuggler's job), landing on unknown territory, handling explosives—no wonder Leia asked who was the nut willing to pull this off? The whole success of the offensive depended on Han—sure he turned out pretty good. And I admired his selfless willingness to give up Leia, if that's what the lady wanted.

Tim Blaes: No, I have no real reason to expect Han or his parents to be in the first trilogy, except that in my Anakin novelette, they do have something to do with the events and I think it would be a great pity NOT to weave all the strings together! As for wampa spit, it sure is not enough to stick Luke to the ceiling, but how about wampa pee?

Tasha Mohr: You know, maybe you are right and Lucas will not make any more movies, but

what the Sith—I don't care anymore. He gave us this wonderful universe to play in and, if it is up to us to keep it alive, then we will.

Catherine Churko: I guess the line to watch Luke suffer might turn out to be quite long. However, if you had a chance to read "Missing" in WOOKIEE COMMODE, now that is a story where I cannot agree with the torture part. It is wonderfully written, but the Luke in it is not the Luke I look for.

Lisa Thomas: I have seen the Planters commercial and laughed. As for good Luke stories, my vote still goes for "Avermus" and "Shimmer." Both managed to capture that extraordinary, sensitive, selfless, brilliant, undefeated soul that comes in the package of a beautiful body ...ahhh...

Maggie Nowakowska: I ran across a story you wrote about Anakin in 1977 and I thank you very much for the garnet eyes. Garnet eyes! Do you have anymore Anakin stories? Where? Yeah, and Yoda's "another hope" was Anakin and, yeah, he was the returned Jedi (who else?). As for Han in ROTJ, of course, he matured. Giving up love for the sake of the beloved is the greatest gift a man can give. Thanks for the wonderful quote: "some faults so nearly allied to excellence" — this is the Anakin I write about! I am also intrigued by the foreign translations of SW. I would love to see the Hungarian version (my mother tongue), for the informal/formal address. (Would Vader call his son "you" or "thou"? Would Luke and Leia be informal with each other? When would Leia start addressing Han as the intimate "you"? Han and Chewie, for sure, would be on intimate terms, as pals, so would Han and Lando. But, would the Emperor humiliate Luke by calling him "you boy"? It appears so. Would Luke then stick to the formal version, just to show his distance? Ahhh, language, how fascinating you can be.)

Last yell: Anyone out there have a Han doll they want to sell or trade? In any condition, preferably with the head on, missing limbs are ok.

Oh, and another thing: (I love provocative questions; they get such brilliant answers!) Here it goes—why on Earth would Vader want to put Luke in carbon freeze "for his journey to the Emperor"? Carbon freezing was not a usual process for transporting prisoners. And, at that point, Vader had no idea how strong the boy was, certainly wasn't afraid of his Jedi

powers (he expressed his surprise later), so why would he want to package the boy? Putting Luke in binders, locking him up on a ship would have been sufficient. Why such extreme precautions? Could it be, that he never wanted to give him to the Emperor at that point, and freezing him would have made Luke's Force-presence disappear? Then Vader could have kept him for himself, to be defrosted at the appropriate moment. Anyone have a better idea?

Ok, now I really have talked a lot. Don't forget to feed your Rancors—

LANGUAGE QUESTIONS

Debbie Kittle
11521 Idlewood Rd.
Silver Spring, MD 20906

September 11, 1990

Greetings to all! Hope everyone's summer was bearable. I recently returned from my cool vacation to Alaska and want to return ASAP! It is so beautiful there. A highly recommended trip for all who are adventuresome and love the great outdoors.

It looks like everyone had a good time at MWC this year. Hopefully, I'll be able to make it in 1991.

I've gone to see Harrison's new movie PRE-SUMED INNOCENT. A really fantastic film. He did a great job. Everyone I know who saw it felt the same.

Marti: Wholeheartedly agree with you on "The Forgotten" by Catriona Campbell. An excellent story and I do hope everything turns out well for her.

Z.P.: I found some decent human-sized lightsabers for sale at a local craft store Halloween of 1989. They're not sabers per se but lighted rods and very inexpensive. Just \$3.00 and you supply the 2D batteries. I actually found them at MJDesigns. There might be one close enough for you to check it out since there are a few of them in the MD/VA area.

You raised some interesting questions about languages in the trilogy. I would think Han and smugglers in general would need to have a

greater language vocabulary because of their planet hopping. The time in space could be used to brush up on the language or to learn the basics. Of course, if someone was lazy or didn't care, they'd probably use a portable translator of some sort.

In Leia's case, she'd also need a rather extensive knowledge of language being a senator. Or perhaps protocol droids were used extensively in that situation.

Jabba understood and perhaps could use Standard (English) but he's Jabba the Hutt. He has mega \$, so why not have a translator droid. It shows power and money and if the person made a remark out of translator droid range and Jabba heard it, then the Rancor would be fed for the day.

In ROTJ, Jabba used 3PO as a TD to help him understand Boushh. It did seem apparent that Jabba didn't understand the language.

I remember reading/hearing that Wookiees have strange/different vocal chords and they can't speak Standard and Wookiee-talk is impossible for us regular folks to speak. I probably read it in a fanzine.

I think that on less urbanized planets, such as Tatooine, the inhabitants would speak native and probably Standard. Maybe Tatooine was settled by smugglers first so there is no native language, just what they brought with them. That may be true of some of the outer worlds that became smuggler havens. It also pays to understand the languages of the other inhabitants of your world as we see Owen Lars conversing with the Jawas.

I also think there was a Standard language spoken for the species that could speak it. It would be simpler to not have an interpreter hanging around. It was probably easier in the Senate if all the people spoke one language.

Cheree: Re Star Tech—I have also heard about the zine problem but I do not buy any zines from them. I only buy SW gaming material, magazines and models. West End is coming out with new gaming modules but Waldens doesn't seem to carry the new stuff so right now Star Tech is my only source. ((Ed: Sorry, Debbie, but I disagree with you on this point. To me, this is like saying, "I know the Mafia runs the local pizza parlor, but I don't have any other place to get pizza." If Star Tech does produce and sell zines pirated from British fans—and the fans involved are quite insistent that they do—then they should be boycotted and the word

spread about their reprehensible business practices.))

Tim: You highly recommend BATMAN? It's on cable this month so I'll try and catch it. Actually, I haven't read any of the Dark Knight comics. It seems so many of them come out in a month's time, it's overwhelming.

Matthew: Agree with your comments to Melanie G. I haven't seen SLIPSTREAM but want to. A penpal of mine also said to see it. Liked your "The Other" being Han and Leia's kids.

Catherine: I'll look into one of those new positions at the Hoth Cross-Country Ski Lodge. Re Star Tours, it seems the ride itself is the same but the entrance is different. In California, the line to the ride takes you through a droid repair facility. In Florida, from what I read, it's going to be an Ewok forest then a droid repair facility. Has anyone been there yet? I'm hoping to take a short trip there next year some time.

Lisa: I also have seen the Planters commercial—LOVE IT! In reference to Cheree's Carlsbad Caverns suggestion—I don't think anywhere is safe. Who wants to get buried in there?!

A few tidbits: There are 4 new Indy adventure books in the bookstores. You'll find them in the children's section. I've read 2 of them and they are pretty good. One of them has how he meets Sallah for the first time.

Also, a new book came out from West End—it's called JEDI HONOR and it's a Luke solitaire adventure game. Quite good.

If anyone is interested in obtaining Michael Whalen's covers in poster form of Melanie Rawn's first 2 books or Anne McCaffrey's WHITE DRAGON, you can write to Dancing Dragon Designs, 1881 Fieldbrook Rd., Arcata, CA 95521.

I'm in the process of reading GUARDIAN 8 and want to mention 2 stories: "The Baron of Bespin" by Susan Matthews is how Lando goes about getting control of the city. The other one is called "The Other Side of the Coin" by Cleo St. Gillian. It shows Biggs as an Imperial spy in the same lines as Admiral Ozzel was depicted as a Rebel spy. Both are quite good stories and ones not touched on very much.

Well, I'll bring this to a close, glad to have the extended deadline. The problem was, even with the extended time, it's already almost mid-September. Where is it going? Anxiously awaiting winter. Fly casual!

P.S. Just got the new 1991 SW calendar.
Some nice pictures.

HOW TO DO A ZINE

Fiorenzo Delle Rupi
Via XX Settembre, 96
Perugia 06100
Italy

August 22, 1990

Hi, everybody!

I hope you have room for a poor Italian editor! I have followed SE for quite a while, but I had always thought that writing would be an "invasion". Yet, I liked the idea, so here I am. The thing I publish is called CLOUD CITY, a bi-monthly zine with both fiction and LoCs. There aren't a lot of fans here but they do enjoy working; it's a messy thing but we like it.

Z. P. Florian: Hi! I think you have enough of my writings without me pestering you here for more. I just wanted everyone to know that Z. P. is the one who helps us in creating the zine and she's wonderful. Thank you!

Debbie Kittle: I like the RPG items, too; we even manage to play it once or twice a week. Actually, I don't care if it's "canonical" material or not; we've had seven and more years with nothing new around and, when it pops out, it's bad to say, "Not a new movie? Than it's junk." True, the RPG does have it's flops, but so has the Saga. It's an extension of the SW world, that is made, besides movies, of novels, comics and so on. One thing I like about the RPG is that it provides info about the minor characters; I mean, look at Jabba's court. In the movie, there wasn't much information, but reading the stories of the gang members in GALAXY GUIDE V was fun; they were good. It's a nice thing; it makes you look at SW from a different POV from that of the movies sometimes.

Tim Blaes: Palpatine obliterating Luke in spirit, too? A good idea! I think Lucas used something similar in WILLOW, so maybe he had it in mind for ROTJ, too.

Cheree, Maggie Nowakowska, Mary Urhausen,

and everybody with zine experience: How do you "keep up" a zine? In the American zines I've seen, there's always an editor and listing of the authors that contributed, but recently here they created Overseers, Direction Committees (I am not a committee!), circulars for the organization of the work and so on? Do you in the USA use all this stuff? Is it necessary for carrying on a zine?

(Ed: I don't know about everyone else, but my hair curls at the thought of having that many "cooks" in my "kitchen"! I like absolute control of my zines and, for better or worse, they are solely of my own doing—typing, layout, editing, etc. How about all you other zine eds out there? Send me a short essay on how you "do" your zines and I'll combine them into a short article in the next issue!))

Everyone: About Palpatine (my favorite character): how do you think he will be portrayed in the 1st trilogy? Will he be old and twisted like we see him in JEDI (when I think of it, who in the galaxy would have trusted an ominous creature like that to rule the Republic/Senate/Empire?) or will he be a good-looking old man, maybe with a sinister gleam in his eyes? Did he grow old and twisted because of mere age or because of the Dark Side? Maybe Vader also wasn't miserable like that only because of the lava bath; maybe the Dark Side was literally consuming him within his armor. Anyway, if I had to cast the Emperor, I would chose Paul Freeman for a normal one, and Klaus Kinski for a sinister one. Don't ask me why but I also think that Kiefer Sutherland would make a perfect Obi-Wan.

About "Shaking the Bones"—here are some questions that my Frankenstein creature aroused here in Italy during the last year:

—Yoda had told Luke not to bring weapons in the tree-cave. What if Luke had obeyed?

—Why the hell did the Emperor send the Royal guards out of the Throne Room? Was he bashful?

—If Luke had foreseen Han's rescue at Jabba's, how did he talk Leia into her part?

Guess I have talked enough. Before leaving, a suggestion: go and watch the scene in A NEW HOPE in which the stormtroopers break into the computer room and discover the droids. Well, look at the soldier entering the door on the right of the screen—he hits his head on the top of the door as hard as on an asteroid! Go Darkly!

Ming Wathne
437 Via Roma
Santa Barbara, CA 93110

September 21, 1990

Hi! Great to get back to SE after a somewhat frantic 2 months. Referring back to MediaWest, it was great to see old friends and to meet new ones. And thanks, Cheree, for the great pics.

Well, as you know, we had a wee bit of a scare with the fire here in Santa Barbara. I am now trying to diversify the Library and set up as much as possible a duplicate at an alternate address just to be on the safe side.

Melanie Guttierrez: Talk about stereotypes—because Luke's hair is graying! Aw, come on now! In our family, many of the males turn gray in their 20's, yet in literature, we tend to equate graying with age.

Marti Schuller: As for other characters in the SW universe, well, it is a good thing to remember that before there was a trilogy, there were two separate movies that could have been developed any number of ways—and were!

There are two zines called LUCAS FANS #1 and #2 that deal with Biggs' younger brother. Outside of the library, I have not seen other copies, which is too bad because they did a great job blending and developing individual storylines that included Luke and Han. Unfortunately, Leia did not make out so well! Also, look at the characters developed by Samia Martz, Cypher, and Mary Jean Holmes in their interpretations of the SW universe.

Z. P. Florian: Hey, Marti was right about kids. My personal opinion is that they should be kept in cages until 21. That is, of course, all but my own who were perfect gentlemen, perfect students, and never drove their mother to the edge of murder (do you believe this? If so, I have a nice summer resort on Hoth for sale).

Debbie Kittle: PLEASE!! Quit with the RPG, etc. Don't take for granted that others have knowledge of your references. When I first started using OOP in referring to Out of Print material, I was asked several times by people who are collectors what it meant, and these were people who read zines all the time! What about the occasional reader? Please, spell it out!

And the cross-universe story in TRANSWARP

was interesting.

Tim Blaes: Well, there is no valid reason to expect Han in the first three stories, but somehow I have the feeling it would be like having Sherlock Holmes without Dr. Watson.

Tasha Mohr: You are right. George does not owe us anything, but if he is tired of playing in the sand box, why not give others the chance? There are many other directors who could build on the foundations he created and do a great job.

Lisa Thomas: Glad to see you back. I know you Luke fans are still out there! But I also think you are limiting yourselves by only looking for stories from the last year or so! Many of the fans have been in fandom less than five years, or since the trilogy was completed—but there was a lot of material before that! As for where we have to go to avoid all those mostly natural disasters, maybe Carlsbad Caverns (did everyone avoid that falling stalactite?).

Maggie Nowakowska: Ah, Maggie! So, we agree at last...er...almost. You see Han as maturing, I see him as finally being able to let his guard down completely. The Han of ROTJ is the Han of ANH. Han in ANH is a man who loves and trusts only one person—Chewbacca. But by ROTJ, he has learned to trust others and to let his shields down. And his love is great enough so he would stand aside to let Leia go to Luke if she loved him more, in order to insure her happiness. If it was only money he wanted, why did he come back for Luke over the Death Star? He had his money. He was endangering himself and his partner for no reason!! No, Han cared for those he had in his own mind taken under his protection. But he would not admit it even to himself.

Time to close and get this in the mail before the 1st. Go in Peace with the Force.



Sarah T. Cohen
Box 4395 Yale Station
New Haven, CT 06520

September 20, 1990

Hi, everybody! I'm back (finally! I thought I'd never have free time again). I'm sorry I missed MediaWest—seems like everyone there had a great time, as usual. It was fairly typical of my year that I was suddenly swamped at the very last minute and had to change my plans barely days before I was supposed to leave for Lansing. In fact, Cheree, I'm really glad you cut the September issue, since that gives me a chance to catch up. But, on to business.

Just one comment on Melanie's comment on A NEW CHALLENGE. I thought that the emphasis on Luke's premature aging was integral to the storyline and rather liked watching him grow younger through the novel. One other thing I thought interesting was your comment on the scarcity of "Luke" stories. I never noticed an outstanding lack of them myself, but it's quite possible that I was just never looking for them. What I do notice is a lack of "Leia" stories. Not stories in which she's actually the main character, just stories in which she isn't portrayed as a bitch just because she's in a position of power and doesn't have sex with Han soon after meeting him. Oh, well, we all have our pet peeves. In a female dominated field, the lack of attention paid to the one major female character provided by the movies themselves seems rather bizarre.

I agree that a lot of fan would read stories that didn't focus on the main characters, if and only if the stories were written well enough to stand on their own without the draw of being a "Luke" story or a "Han" story. People who will read any sort of writing just to see their favorite characters in action will need a bit more of a reason to read something about a group of people they've never heard of before and have no reason to care about. The most workable alternative is to introduce new characters into situations where they interact with the originals. Many writers do this anyway, and I myself like stories with important created characters at least as much, if not more, than "traditional" stories.

About the language problem which Z. P. Florian was kind enough to bring up (yet

another can of worms!), I always assumed that there was a sort of Galactic Standard, a language which almost everyone who was involved in any sort of interplanetary business would be fluent in. (I use the term "business" here very loosely.) Tatooine, which was settled by people from a variety of planets, would naturally use Standard as its language. Most people would speak Standard, their own native planetary language, and whatever other planetary languages they might have picked up. Perhaps Standard was actually Alderaani, if one assumes that Alderaan was the capital of the Old Republic. (That seems highly unlikely to me, by the way, although many writers treat it as such. If I were the Emperor, I would not have left the center of the prior government in the hands of its original rulers. Or were the Organas instated by Palpatine as rulers of Alderaan, even though they were secretly working against him?) Chewie could understand Standard, although his vocal cords probably couldn't make the required sounds; human vocal cords also can't manage Wookiee sounds, so those humans who dealt with Wookiees would only be able to understand Wookiee but not speak it. (Have you ever tried to make Wookiee noises? It wears out your throat very quickly!) I think that Jabba used a translator as a status symbol; he didn't need to understand other beings, but they needed to understand him. Also, a refusal to speak Standard may have been a form of rebellion by non-human species against the human species who seem to dominate that galaxy. Yoda, on the other hand, was 900 years old and probably spoke an earlier form of Standard than everyone else did. (Changes in the pattern of word order within a language are not at all uncommon, over time. Yoda would have picked up new vocabulary and pronunciation over time, from his students, but might have held onto the earlier word order.) If the use of Standard was imposed by the Empire, it may have been a form of rebellion against the Empire to avoid the use of Standard. This is probably unlikely, since the Rebellion uses Standard quite freely; however, it may simply have been that they had no choice, since they were dealing with people from many different systems. Force users may have an additional advantage in understanding others, either empathically or through mental assimilation of a language from another being's mind. (That's certainly something I've always wanted to be able to do!)

Perhaps at some point if planetary systems tried to break away from the central organization of the galaxy, they would reinstate their own languages for official and daily use. Something like that might happen after the destruction of the Empire, as systems equated freedom from the Empire with freedom from central government.

Above, I mentioned that perhaps the Organas were playing a very dangerous game. They would seem to support Palpatine in order to be given Alderaan, around which they could organize a rebellion; in fact, they would be secretly working against him all along. Perhaps Anakin first came into contact with the Emperor as an Organa "mole", but he actually did fall to the Dark Side. The only question would be why he didn't tell the Emperor about the game the Organas were playing; perhaps he had some sort of mental block to keep him from doing so, or perhaps Anakin was brainwashed to believe that he really did want to join Palpatine. In that case, he would be even more of a pawn than Luke was, and Kenobi's "mistake" would be far more serious, since he would actively have caused Anakin's fall, instead of simply failing to stop it. (A subtle distinction and the philosophers out there who don't believe it exists can just shut up.) Also, why wouldn't the Organas be openly opposing the forming Empire? Perhaps the "Clone Wars" were part of some sort of collapse of the Republic into isolated systems and the Organas decided that central government had to be preserved at all costs. They may have felt that it would be easier to topple Palpatine than to allow the galaxy to fall into chaos and then rebuild it. Maybe I'll write this story someday... (Yeah, right.)

I'm always amazed that we actually believe George when he tells us that he's about to make another SW movie. By now, we really ought to know better than to trust him. I will admit that I don't see him ever making them, although I don't understand why he's so against the idea.

Matt Whitney: I was immensely impressed by *THE HANDMAID'S TALE* and would second your suggestion that anyone who hasn't seen it yet do so soon. But don't see it by yourself. As for it's genre, I'm not sure. It was the most frightening film I've seen in a while, but I wouldn't call it horror. It seems similar to a lot of other works which I would consider

science fiction (for instance, George Orwell's 1984), so I guess I'd say that it was science fiction, but it would depend upon the context I was discussing it in, and the preconceived notions about "science fiction" that the people around me had. If they were likely to use sf in a derogatory manner, I might not classify *THE HANDMAID'S TALE* as such, unless I were using it as an example of what sf could be.

Hello again, Lisa! It's nice to have you back! And thanks for sending me a copy of *HIBERNATION SICKNESS* whatever-number-you're-at. Just when I thought I was getting over my last case, too... At the moment, I have absolutely no idea where Barb is or how to contact here, but if you find out, please let me know.

It seems rather strange, now that I think about it, that I always assumed that Yoda's "Other" was Leia; I never considered any alternatives. I take the "Jedi" who "Returns" in *ROTJ* to be both Luke and Anakin and the Jedi in general, since I feel that Luke's reestablishment of the Jedi is implied by the end of the movie. Technically, of course, Luke can't return to being a Jedi since he never was one before. Had the title remained "Revenge of the Jedi", the reference to Anakin would have been clearer, since he's the only Jedi in the movie who takes any sort of revenge. (The use of two names, Darth and Anakin, for the same character creates an unfortunate impression of dichotomy which is less obvious within the movies themselves; Darth Vader was Anakin Skywalker, not some alien being who possessed the mind and body of an otherwise innocent man.)

OK, OK, I've said enough. Walk the light.

GALACTIC STANDARD

Maggie Nowakowska
2330 Federal Avenue East
Seattle, WA 98102

August 20, 1990

Aha! My LoC is ahead of the deadline... Well, I'm mailing it before the deadline...

I hope everyone had a chance to see the Lucasfilm 20th anniversary calendar, covering the movies from *AMERICAN GRAFFITI* through *LAST CRUSADE*. It sold out in Seattle in a couple of weeks (in days in some of the specialty

shops). If it's still available when this ish comes out, the publisher is Harry N. Abrams, Inc., New York, and the ISBN# is 0-8109-7833-4.

Seven years to the next trilogy, eh? Let's see, I'll be 48 then. Hey, if he waits until 1999, I can treat myself to a return of SW in my 50th birthday month, since, per past performance, the movie will probably premiere on May 25th. (Well, maybe May 26th, since that's a Wednesday in 1999, but probably there will be a charity showing on May 25th in whatever year the movie shows up.) One possible mollification for such a late release: IMO, the further away the next trilogy is from Reagan and his SDI "SW" nonsense, the better.

Marti Schuller: I have to admit I haven't quite figured out why Vader has sex appeal for many people, short of equating sex with power, which is the explanation I've heard most often. But then, I've never understood the appeal of other characters with that main aspect, such as Avon in B7. It seems to me that people who are so interested in power are only interested in themselves. And what good are extreme egoists in relationships? As a one-night good-time-joe for an exquisitely self-confident partner, maybe; but, even then, wouldn't such a scenario simply present a scene of one ego using the other ego to make itself feel good? Susan just rolls her eyes whenever I ask these questions, but maybe if I keep fishing, someone else will come up with an answer that gets through to me. Your turn, Marti!

Z. P. Florian: I like Rutger Hauer as Anakin! As for the languages of the SW galaxy: Since the SW galactic civilization is so old, I find it fairly easy to believe that there is some sort of Standard language used among space-faring peoples. Traders/merchants (Han) would know it, politicians (Leia, the Alliance) would know it, colonists on worlds where races are mixed (Luke) would use it, and of course anyone else who wanted to be active in space. Since humans seem to predominate in this galactic civilization, it would be a language adapted to human abilities, and therefore possibly not replicable for nonhumans who could nevertheless understand it (Chewie, Jabba).

(Or, for that matter, not replicable by humans who are not accustomed to speaking it. Many people who study a language and understand it have a difficult, if not impossible, time speaking it well enough to be understood.

There's a letter combination in Italian—"gli"—that I am simply not catching the pronunciation of and do so badly as to confuse my teacher on a regular basis regarding what I am trying to say. Even growing up hearing a language is no guarantee of ability, either, since I heard Polish from my birth, but damned if I can pronounce the consonant combinations correctly enough to keep relatives from wincing or saying "What are you trying to tell me?") ((Ed: "I want to fondle your buttocks." With all the different species we've glimpsed in the bar scene and at Jabba's palace, it's little wonder that a protocol droid like 3PO is programmed in 6 million forms of communication! Imagine a galactic civilization that would need that many!))

I imagine Ben and Han were/are quite fluent in a number of languages simply because they are apparently quite able to negotiate their way around space society, especially Kenobi, who seems to be quite competent with mechanicals also (re: his ease with R2, and the way he "read" the Death Star panels). I wonder if he was a bit of a grease monkey himself when younger?

I can easily see Anakin as Alderaan, or as someone who "adopted" Alderaan as home because of relationship(s) he must have established there (since L&L's mother has to be someone who could marry the Viceroy without too much dangerous attention). I think OWK said that when he met Anakin, Skywalker was already a great pilot, which seems to indicate that they met when AS was at least already an older teen, if not a grown man already working. Maybe he was a spacer/colonist (re: Beru's comment that he just wasn't a farmer) of indeterminate origin who met OWK through Owen or Beru, and who then made Alderaan his home base because that's where his love was and so was as good a place as any (and probably a lot more pleasant than Tatooine).

Tim Blaes: Re: where the elder Solos could fit in the first trilogy—I agree that it doesn't really have much to do with the first storyline, but it could be an interesting subplot, used to let the audience in on background activity in the Republic/Empire, and would just incidentally satisfy the desire to know where young Solo is. One thing, if Han does show up as a crumb-crusher, ankle-biter and general rug-rat, it will finally settle Han's age within primary source material.

I can see a story with the elder Solos as scientists who get caught up in proto-Imperial research and who—too late—realize that they're in so deep they'll never be allowed to quit (the project they're on is, of course, the proto-Death Star). Seeing no way out with the kinds of hoods they have for project managers (perhaps they've seen a demonstration of Palpatine's forceful powers), they actually arrange the loss of their son themselves so they can guarantee his physical safety—maybe they pay off those gypsies to lose the kid on Kazeel.

For extra security, let's have this "kid-napping" happen before some kind of social ritual wherein a 7-year-old child is formally given a family name, so that the kid is accustomed to thinking about himself just as Han. Then the folks set up an "accident" that will make it appear they are dead. Now, something could go wrong and really kill the parents, or maybe they're out somewhere, unable/afraid to come looking for the kid. Anyway, Han is conveniently removed from the attention of the new nasty government (maybe with a well-disguised trust fund that Chewie knows about, a fund with an ID including the letters S, O, L, O?), and never really knows the reason he got bumped out of the Academy was that someone found out who he really was and actually did him a favor by moving him out before a less sympathetic Imperial authority figured out the same.

Well, it's an idea.

Matthew Whitney: Thinking about Lando some more, I was reminded of how reviewers used to refer to Han as the only modern character in the SW saga, mostly because he doubted the mysticism in SW and was in the action for the bottom line. I wonder, though, if it is Lando—for whom heroism apparently is impossible for many fans, no matter what his intentions or the results of his total action—who is the truly modern character, damned by circumstances and by modern judgment because he cannot support an illusion of perfection?

As for categories: I'd vote for SW as Space Legend and take it out of SF altogether, since Legend is part of all Literature. Though we could take Campbell's argument that the underlying problem in SW is man vs. machine to put SW back into SF, which has addressed this issue innumerable times over the years, that would mean that Faust belongs in SF as well,

since it addresses the same issue. Maybe SW fits best under Speculative Fiction, which seems to be where so much of what is called Mainstream SF falls. Speculations on the future are not all science-oriented; many explore psychological changes, social changes, etc. SW can be said to explore the changes taking place in World Metaphor, subset religion and philosophy. HANDMAID'S TALE, for me, also falls under SpecFic.

Catherine Churko: I wonder if the fact that GL is allowing post-JEDI tales/games indicates that he's definitely not going to be writing immediately post-JEDI movies. I think it's safe to believe that any area he keeps under wraps is a place he's still exploring for himself.

Lisa Thomas: Naw, Leia's not "insulting" the Falcon with that TESB "garbage" quote; she's simply making an ironic comment on them all, sort of a "Boy, what a way to end up fighting the Empire! One day in the Senate, the next day, getting spit out with the garbage. Sic transit gloria." And, as you point out, Han seems to agree.

Z. P. Florian's comments on telling children the truth got me thinking about the children of the more notorious Nazi's and how their situation applies to Luke's. Has anyone read extensively on this subject? From what I remember of what little I've seen, some refused to believe what their fathers were until well into adulthood, while others chose to ignore Daddy's deeds, while others found their own lives paralyzed by the news, especially once other people found out. I seem to recall that the age of the child when the war ended mattered—especially since Luke isn't exactly a child when Kenobi tells only a partial story.

And, come to think of it, Owen and Beru are the ones who first kept part of the story back (who lied to use the harsher description) by telling the child Luke that his dead Dad was just a freighter pilot; Kenobi is the one who describes Anakin more accurately for the young man Luke when he says AS was a Jedi who fought in the Clone Wars, even if Kenobi also stops short of explaining that the way Daddy Dearest "died" was by becoming someone else with habits seemingly 180 degrees out from his previous life.

To those thoughts, let's add Melanie G.'s astute observation that only Vader could kill Luke and only Anakin could kill the Emperor.

And then apply Campbell's description of SW as metaphor to try and make more sense of this particular issue. What follows is brainstorming along those lines, open to suggestions on all fronts!

Hokay, looking at things symbolically with some psychobabble thrown in:

(1) Darth Vader (Anakin's fantasy of himself) can be seen as the false image of the perfect, invulnerable parent that we all carry within us and must shed in order to become mature ourselves.

(2) Luke has grown to young manhood with the fantasy of an infallible father—an image that bears no relation to any real father anywhere—intact and potentially destructive to Luke's maturity, especially since his father currently exists in a state encouraging such illusions.

When Luke protests that he cannot kill his own father, he's saying that he can't bear the idea of killing the image of perfection in his mind, that the reality of his father is irrelevant—maintaining the image is all important. I can't fight this idea, he says, which has sustained me through my childhood; it's all I have.

So, when OWK replies to Luke's protests by saying, "Then the Emperor has already won," what Kenobi is really saying is that since Luke will not accept that his fantasy of his father must die, he will never be free of the false claim to perfection such an image imposes. If he remains victim to the "I can never be as good as mom/dad" syndrome, he will be burdened with such an impossible goal that he can never become his own person.

Only when the false parent Vader makes it clear that his kind of parenting is short on interest in the child and long on protection of Vader's own interests by indicating that he'll go after the other sibling to meet his goals if Luke won't cooperate does Luke fiercely attack the man. In that one anguished cry Luke gives, all the rage of the self over the loss of its fantasy is heard. Luke lashes out at Vader who "betrayed" him by simply being what Vader has always been: a fantasy. Only when Luke is startled by the similarities between his fantasy and the fantasy that is Vader (my glove/his glove) does he see that the falseness is as much his willingness to self-deception as Vader's inadequate existence.

Looking at it all from this point of view,

if Luke is to make the transition from youth to potential father himself, he has to kill Vader; he has to kill this fantasy that a good father is a perfect father if he is to accept himself as an imperfect being. And, he is the only one who can kill Vader since no one can ever "kill" a person's illusions for that person.

And the argument can be made that Luke did kill Vader by allowing himself to become a precipitate for the return of Anakin Skywalker, whose return is a reminder that even the worst fantasy can be overcome.

In this scenario, the question of lying to Luke is irrelevant. The picture of the world we absorb in childhood is by necessity limited, as symbolized by the partial stories Luke received from the adults he knew: Anakin was already a pilot when Kenobi met him and so probably was a commercial pilot as Owen and Beru told Luke; Anakin was a Jedi and Anakin Skywalker did cease to be a part of the active world when Darth Vader came to be. His partial knowledge symbolizes the way we all "lie" to ourselves out of our reluctance to grow through the protective (and nonproductive) illusions of inexperience for the more fertile, if painful, perceptions of maturity.

And possibly, Luke's insistence that there is good in Vader is meant to stand as an assurance that the youth is not entirely the victim of illusions, that he was indeed right to moderate his elder's judgment that the Vader fantasy had totally subsumed Anakin. Perhaps, that judgment was given so that it would be defied and that defiance thereby contribute to Luke's faith in himself and his own judgment.

Phew! I don't know if any of that holds water, but...

One last note to all those fen who have known me as Pam A. Kowalski. As of September 20, I legally changed my name to Maggie Marianna Nowakowska. As for those who know me as Dragon, that's still the same!



Matthew Whitney
1003 Allen Street
Springfield, MA 01118

September 28, 1990

In #26, I mentioned a film, THE HANDMAID-EN'S TALE. Error on my part: it is THE HANDMAID'S TALE. No "en". Still a great film (starred Robert Duvall).

Melanie Guttierrez: I liked your discussion on how Luke could not have killed Palpatine and the need for balance. That was an underlying theme in a DRAGONSLAYER story I wrote a ways back, so it is a topic of some interest to me. Fascinating ideas you had.

Marti Schuller: Re Worldcon. While I felt the '89 Boston con could have had more programming for us media folk, I don't have bad memories of the con. Much the opposite. It was an amazing and quite enjoyable experience. Hopefully, the committee in charge of the '91 Chicago con will open up programming more so that there is a better balance. At Noreascon 3 in '89, I did attend lots of media oriented panels. These were fleshed out by non-media sf stuff, visiting with friends and penpals, and lots of autographs by sf/f authors and even a few sideline media people (Frank Marshall, George R. R. Martin, some ST novelists). Media programming and guests made up, perhaps, 10% of the con by my ballpark guessing, but WorldCon is so huge that 10% is a large number of guests/events. To me, being a life-long SF fan, WorldCon was my pilgrimage to "Mecca". I had to do it at least once. I'd recommend anyone who prides themselves on being a SF fan to make at least one trip, vote on the awards, and see the spectacle when it comes close by. If you're exclusively a media person, though, don't go to a WorldCon if it means sacrificing (say) an entire year's worth of your con going budget. When planning for Noreascon, my friend Phil and I talked another pal out of financially tying himself to one big con, as it would have been "putting all his eggs in one basket" for 1989. He'd have enjoyed the con, but he'd never have been able to afford other cons that popped up during the year with media guests such as William Shatner and Patrick Stewart. Seeing those two and a bunch of others was a much higher priority for him.

"Elitism of WorldCons" has probably been exaggerated (and I'll take responsibility for

it in these pages, as it was my "can of worms"). I noted instances of literary vs. media thinking, but also found it just as easy to ignore because I sort of expected it to a degree. Concentrating on enjoying the con was no problem. Don't let the ignorance of some spoil your plans. "Expense of the dealer's room" depends on what you are looking for. I got loads of 8x10s at the regular rate and lots of books at cover price. There are plenty of things reasonably priced.

Z. P. Florian: Languages: the concept of the races using a Galactic Standard (GS) makes sense to me. With Wookiees, because of their long life spans, the mental picture of an oral tradition seems appropriate. Imagine a family reunion of hundreds, the elders approaching 500 years, and they all gather to hear stories that stretch on for days (the Ents of SW?). Chewie strikes me as atypical in that he interacts with non-Wookiees. (I know, we've nothing to go on, but...) For infrequent dealings with off-worlders, the race uses the more primitive GS, especially because off-worlders cannot articulate their Wookiee-speech for physiological reasons. In Chewie's case, Han has come to understand some of the language, so Chewie speaks a simplified version of Wookiee-speech, but can understand Han's GS.

Luke and Jabba seemed to be on the same wave length, through use of the Force. Luke certainly was reaching out to Jabba with it; was Jabba sending back? Which makes me wonder if anyone has any good ideas on how Jabba knew so much about "Jedi mind tricks"?

Tim Blaes: No, I'd not heard of the comic adaption of "The Smallest Dragonboy." Thanks for the tip.

Maggie N.: Re the Other. Yes, the "return" spoken of in the title must be Anakin. Perhaps Yoda is foretelling the future when he does his "fully trained Jedi will defeat Palpatine" speech. I see your point on how little in SW really seems canonical. If we never had the scene with Obi-Wan on Dabogah in ROTJ, where Luke realizes Leia was his sister, it would seem to be obvious that Anakin was the Other. OWK implies the other is Leia, but Leia does nothing pivotal (in a grand, Force-like sense) after that. Sort of an empty promise from TESB. (Real reason: a safety net in case one of the principals died or asked for too much money? If nothing else, Lucas knows the business end of filmmaking.) If Kenobi hadn't

opened his mouth, we'd all agree on the other being Anakin. Ghads, am I fueling the fire for the Kenobi bashers?

The first time I saw the name "Palpatine" was in the ROTJ novelization, though Kazanjian may have mentioned it in his pre-ROTJ slide show at Boskone in '83. My most vivid memories of that talk are of floating out of the hall afterwards. That aside from my first ANH viewing is probably my biggest SW "high".

We agree pretty closely, Maggie, on the suitability of teenage/young adult rulers. What I tried to say about more knowledge or experience needed in a techno society probably is off base, now that I've second thought it and read the feedback. The knowledge would be more of a different sort, than a case of more or less. I do feel, though, that in a technological culture that youth and inexperience would not allow the populace to trust a potential ruler. Therefore, in a democratic sort of government, persons viewed as too young/inexperienced would almost never get elected (or however chosen). My original thoughts on this were in regard to why Leia, as a 20 year old, was in such a place of power? My guess is that Alderaan had a policy of inheritance (there's a better word for it...). Her birthright gave her the chance to show her leadership skills. There were probably Alderaani even better suited for such a role...but they were nameless faces in the multitude. An Alexander analogy tried to show that, yes, he earned the title "The Great" through his deeds, but only became the leader (with the chance to prove his greatness) not because he'd proven himself in minor skirmishes, but because of his father. There may have been even "greater" men in his army—or women back at home—but none of them were in charge nor had the chance to prove their mettle because Alexander was the heir to the throne. That he could prove his greatness was thanks to his birthright, while others were never given a chance. (And I suspect if he'd botched it, the other leaders would have had him deposed and put a proven leader in his stead, not another "young buck".) So, I'm not trying to say young leaders cannot be great/will not be followed; I feel there is a distrust of the young/inexperienced leader. Those who get the chance to prove themselves often do not get the chance through skills already shown, but by the fact they inherited the job. It's the classic can't-get-a-job-

without-experience scenario, but if you're the boss' son or daughter...

'Til next ish... Follow the Force.

MACHO WOMEN WITH GUNS

Tim Blaes
Rt 6, Box 294
Hendersonville, NC 28792

September 27, 1990

Howdy! Sorry I missed you at MediaWest this year, and hope you have plans for next year. Are you planning on going to Revelcon? There is a chance I might. This year's MediaWest seemed somehow slower, not quite as manic as past years have been for me. I missed Delphine's and hope the new place lowers its prices by next year. ((Ed: MediaWest was the first out-of-town con I had attended since 1987 and it took a lot of pleading and planning to arrange for Katy's care during that weekend (I couldn't find anyone willing to keep her for four days) plus I went with just barely enough money to see me through. My extreme poverty upon my return was one of the major reasons I had to go back to work full-time! I hope I'll be there next year and better off financially!))

Perhaps next year there should be some sort of caucus held about the Fan Q's? I don't think it's time to retire the award yet (this, he says, after one of the stories in his zine tied for the best ST Short Story). I do think they are trying to improve the Qs; the nomination ballot for the '90 zines is already out and the rules seem clear enough to me.

It's not a hoax! It's not a dream! It's not an "imaginary story"! MACHO WOMEN WITH GUNS does exist! I have this roleplaying game and the two expansions. In the chaos and rubble that followed what was known as the "Reagan Administration" only the sisters of Our Lady of Harley-Davidson can bring civilization back off its knees, the RENEGADE NUNS ON WHEELS. If they fail, Big Business will collapse, as will Big Politics and Big Religion... All the big sinners will be out of the picture! Somebody has to make the world safe for sinners,

but Genghis Khan has become a New Age convert. Hitler has started writing science fiction and Jimmy Hoffa is still missing. So Old Scratch must dredge up the bottom of the barrel and put the fate of the world in the hands of the BAT-WINGED BIMBOS FROM HELL. It all depends on if I can run this game a few times around here, just to see if I can pull it off (most of my friends run away from me whenever I mention it) but if enough are interested I would be pleased to do a MWC game next year. I'm looking for a few good women (with big guns) to defend a Michigan Holiday Inn from a horde of rampaging Snurftroopers from space, with occasional interference from beserk softball players.

Barbara Brayton: Your parents are lucky to be alive; thunderstorms accompany tornado conditions. Three people in Hendersonville have died from lightning strikes on golf courses this year.

The reason why Gabriel's (B&B) notebook was never explored was because (a) it was just a flimsy plot device to start with, and (b) the series was cancelled before the season had a chance to develop that far. I am starting to miss this show even more than I thought I would.

Marti Schuller: Regarding '91 WorldCon, go for it! You won't know what it's like until you get there. With all that goes on at a WorldCon, you won't lack for things to keep you occupied. Like the shoe commercial sez, Just Do It!

Zines on tape, huh? Would anybody be interested in editing an audio zine? I think Winston Howlett has done such a thing.

Z. P. Florian: Be sure to tell your kids that drug dealers work for Jabba the Hutt.

Matthew Whitney: The Family Channel will be slicing "violence" out of B&B episodes, so you may have to wait awhile if you want to fill empty spots in your tape collection with intact episodes. THE HANDMAID'S TALE is sf in my book. I had a nice conversation with a Handmaid at MediaWest this year, mostly about Canada.

Fascinating would be a good description of SLIPSTREAM. It was also frustrating in that it seemed almost like five or six episodes of a TV series jammed together. Or a READER'S DIGEST condensed version of a miniseries; ideas and situations are tossed away just as we are beginning to grasp them. How much of this movie was left on the cutting room floor?

Catherine Churko: I'm finally asked a question about comics and I know almost nothing about the person in question. I'm not familiar with Rick Veitch and I missed "The One" (darn it) so I can't give you any references. I haven't read much from Marvel lately, especially after I swore off mutants, but I would agree that Jo Duffy is one of the best writers/editors they have. Regarding Zeltrons, how about this for a cross-universe story? Orions and Zeltrons face off in the oil-wrestling championship of the universe! Well, if that doesn't interest you, then how about...

WAR OF THE WORLDS/TWIN PEAKS: The aliens killed Laura Palmer. And don't you think Cooper and Blackwood would get along with each other just fine? Special guest appearance by Larry, Darryl and Darryl as the Advocacy.

Maggie Nowakowska: Yoda had already admitted Darth was Dad, so why would he go out of his way to refer to him as "another Skywalker"? I don't think that was a subtle hint that Darth could be turned because (a) he was dying and didn't have time to be subtle and (b) Yoda himself did not believe one could turn away from the "dark path".

There is only circumstantial evidence to link the "other hope" with "another Skywalker". Might the "other hope" Yoda spoke of have been an event or sequence of events? Perhaps if Luke had been turned at that time, he might have self-destructed, taking Vader and/or the Emperor with him.

Anybody out there watching THE FLASH TV show? The pilot and the first hour episode look pretty good so far. WONDER WOMAN may be coming back to the small screen, but the last I heard of it, the studio/network wanted to eliminate such vital elements as Paradise Island and her mythic background. The bigwigs have it in their head that fantasy won't work, but take the fantasy out of WW and all you have is the star-spangled swimsuit. If the Flash can maintain speed, then perhaps WW will be allowed to retain her integrity and perhaps other DC Comics characters will get a chance at live action TV. I think Michael Ironsides would be perfect as The Demon, Etrigan. I can just hear him spout that rich, rhyming dialogue.

Happy Halloween...

Marti Schuller
415 S.E. Annette
Lee's Summit, MO 64063

September 12, 1990

Hello to all. I hope everyone had a lovely summer and is now ready for the holidays and some cool weather. That seems odd to write in 90 + temps in September. While I missed the extra issue of SE, it turned out to be very opportune for me. (More on that at the end of this letter.)

First and foremost, thanks, Cheree, for printing the photos of MWC X. Though I've only attended once, they brought back good memories and a terrible hunger to get there again asap. Everyone looked great, too.

Best of luck to you, Cheree, with your new job. I truly hope this one works out well for you since you seem to enjoy it so much. Your own office sounds pretty swank to me! (*Ed: Well, as it turned out, that was a short-lived situation. We were in temporary quarters while the regular offices were being completely gutted and rebuilt. Now that we're back in the main offices, my spot turns out to be a quiet, private nook with only two major faults—I'm right beside the kitchen so there's regular traffic coming and going to that and for some reason I can't get radio reception here!!*)

Thanks, too, for filling me in on the fiasco of the Fan Q's. I honestly hadn't realized how poorly run that program is. Did anyone ever learn who the 1990 winners are? Perhaps you were right in feeling the awards have outlived their purpose. There are many talented people in fan fiction who would never be nominated. So long as readers continue to write LoCs and provide feedback, I feel most artists, eds and authors will be gratified.

Ming Wathne: So glad your home was spared by the fire that struck Santa Barbara's countryside. I can't imagine how frightening that must have been for you.

Z. P. Florian: Okay, proud mother, so I exaggerated a little when I told Cheree what I did about children. Hey, I have two teenaged sons and living with them keeps me young while simultaneously making me age faster. The joys of motherhood! Actually, my oldest son graduated high school in May and moved into an apartment with a friend in July. I admit to crying as he left, knowing that no matter how

good our relationship is, that move forever changed it. (I've since come to enjoy the more peaceful atmosphere at home.) I am a proud mom, too, just more aware and honest about the pitfalls of parenting, I guess, than most.

As for my ideas about Sith, I'm glad you like them. I worked them into several stories: "Birth of Darkness, Birth of Light" in SHADOW-STAR #25 probably goes into the most detail, but I also refer to Sith in "The Secret of Sith" in FAR REALMS #9, "Descending Darkness" in STARQUEST #1, and "Tool of Evil" in SHADOW-STAR #28. If you read any of them, I hope you'll enjoy them.

I'm also thrilled to count you as a Luke fan! We seem to be sooo outnumbered that we really should know our rank and file.

Debbie Kittle: Regarding your response to Tim where you say Han's manacles melted during the carbon freezing process, why weren't Han's clothes affected? I have no answer for this myself (aside from obvious filmmaking error) and I know the subject's been hashed over before, but I can't resist asking others' opinions.

Tim Blaes: I agree with your answer to Z. P. about Han and/or his parents being in the first trilogy. I've always felt the first trilogy would deal with Anakin, Obi-Wan, Palpatine, maybe Owen and Bail, and Anakin's wife. (If for no other reason, I'd like to see the film made just so we would finally have her name!) The third trilogy, on the other hand, would probably deal with Han and Leia's offspring against the whole new enemy or even each other. Does anyone have different opinions on the third's plot?

Matthew Whitney: Just a brief word of total agreement with your response to Melanie Guttierrez re Han and the ground team. Your argument was well phrased and well thought out. Of course, I happen to share your views.

Lisa Thomas: I have never felt, never will feel, that Leia was insulting the Falcon in TESB with her reference to "the rest of the garbage". It's always been my opinion that she was referring to herself, Han, etc. since "garbage" is how the Empire viewed rebels.

Another Luke fan? Alright! There does seem to be a dearth of good Luke stories, though, more's the pity. Let me know if you find any.

I have seen the Planters Peanuts ad with the spoof of SW and Vader. It's terrific. Proves the impact SW has had on our society

that such an ad can run today.

Maggie Nowakowska: I feel like a broken record, but once more I have an agreement to make. Anakin has always fit the role of Palpatine's defeater and you put the facts nicely. However, for me, ROTJ has a dual meaning—Anakin's return, yes, but also the hope for the rebuilding of the Knighthood under Luke.

I also loved your dead center analysis of Han as seen in ROTJ vs. ANH. While I've always been a Luke fan, I liked Han as well, but not until ROTJ did I view him as a responsible adult.

You have me on the astrology. About all I know on the subject is which months are divided between which signs. I know I'm a Gemini, but I know none of the influences. I do know that I fit the sign amazingly accurately.

That seems to be the extent of my comments on #26, so please indulge me a moment longer. First, I recently received my copy of A TREMOR IN THE FORCE #5 and, Cheree, I will be sending an LoC as soon as I can. It's arrival was greatly welcomed, but my time's been limited with none left for casual reading. However, things are looking improved for the immediate future, so hopefully it won't be long.

Secondly, I know I join many others in hoping our troops in the Gulf aren't going to face war. My heart goes out to all of those over there and to all of their families over here. I hope by the time this issue of SE goes to print, a peaceful solution will have been found. Let's hear it for alternate fuels and their hasty incorporation into our lives!

Thirdly, the reason my time has been in demand. I would like to humbly ask for the understanding, support and Force-vibes of all my SE friends. In late July, my 66-year-old father was diagnosed with a rare form of cancer. On August 28, he underwent further surgery on the site of the original discovery, in his groin. This was followed on September 7 by lung surgery. Fortunately, none of the lung had to be removed, only the three thumbnail-sized tumors found there. His recovery from the operations has been quite good, much to my family's relief, but his ordeal isn't over. As I write, he's at home recuperating from the two major surgeries in less than two weeks while his doctors argue chemotherapy. You see, he has a two-year-old kidney disease that makes chemo an even riskier proposition. Sadly, all signs indicate that the cancer is in his blood-

stream. Without chemo, it will only continue to appear in new locales. With chemo, there's still no guarantees, of course. It's hard to see someone you love hit with this and, having lost my mother-in-law in '85 to a hideous form of cancer, I tend to be a bit of a pessimist regarding his long range chances. Still, all kind thoughts in my direction at this time would be greatly appreciated.

One last request. If possible, please include in your well wishes my sister's 15-year-old son. The night before my father's lung surgery, my nephew was admitted to the hospital with a massive ear infection. Since age four, this boy has had ear problems, wearing a hearing aid and enduring six major operations. Now it looks as though he is possibly facing yet another surgery. For complex medical reasons, these operations are quite risky, carrying the real peril of leaving him deaf and/or paralyzed on one side of his face permanently. He is a boisterous, ornery, outgoing young man, but the thought of another surgery literally leaves him scared speechless. He could use all the Force energy he can get.

I apologize to one and all for ending this on such a depressing low, but if you can't turn to your friends for a little support, who can you lean on? I hope everyone is healthy, happy and has a joyous holiday season. May the Force be with us all, always!

SECONDARY CHARACTERS

Patricia Nussman
13714 Flint Rock Road
Rockville, MD 20853

Maggie: Found your comment re Le Carre and Smiley interesting...especially since it can work in exactly the opposite way. If there are any P. D. James fans out there, go back and skim her work in order...once Roy Marsden was cast as her detective, Adam Dalgleish, he undergoes a distinct change in appearance; suddenly he's tall and thin, among other physical changes. Marsden and James have become friends, as well, and rumor has it that she occasionally asks Marsden how Dalgleish would react in a specific situation. Which just goes to prove, I suppose, that one person's inspiration is another writer's block.

General Comment: I'd be interested in talking more about the military aspects of what I'll call "the War for Restoration"...aka Alliance vs. Empire. A lot has been said in fan circles about the Jedi, but the Alliance itself—to judge from the films—seemed to regard Jedi assistance as nice, if you can get it, but not an integral part of the military planning. In ANH, Luke is recruited as a good pilot, not as a Force-sensitive. In TESB and ROTJ, he seems to be acting pretty much on his own. No one told him: "Go knock off the Emperor." That's just a happy coincidence. Aside from some platitudes of "the Force be with you" (which may be the equivalent of "lotsa luck, sucka" or, more likely, "may God be with you"), the Alliance appears to be using the tried-and-true of the Navy (i.e. the spaceship fleet), the Marines and the Army, just translated into SW terms.

If the above is true, what is the Alliance strategy for winning the war? What are their lines of supply? How many worlds do they have on their side, either overtly or covertly? What kind of training do their troops have...is it on-the-job training and how effective is it? Would most of the fighting be done in space or by landing troops on strategic planets? Jedi aside, is there any way for the viewer to judge the Alliance's chances at victory?

Created/minor characters: You thought I was through on the subject of created characters? Hah. I've got lots more to say. This is also, to my mind, a "minor character" issue, as well, since such characters as Wedge, Rieeken, Dodonna, Mon Mothma (to name a few) also attract very little attention as matters now stand. True, many fans buy zines for stories about their favorite major characters, but isn't there an attraction in the SW universe itself? By sticking to only the major characters, writers are automatically barred from writing about situations in which Han, Luke and Leia would not be involved.

For example, how about the "grunts"? How are they recruited (and is there a screening process to keep the Imperials from planting their own people)? How do they feel about the war? Is the Empire taking retributive action against planets with a lot of soliders in the Alliance? How would that affect your average person? How do they feel about Luke, Han and Chewie waltzing in and getting medals while the rank-and-file stand around and applaud?

Skipping up to the upper ranks, what problems do the military commanders of the Alliance face? Is there a civilian body they must answer to when planning military actions? Do they have problems getting food, clothing, weapons and other technology? Several novels I've written with a friend address those issues, but the stories aren't published... because the main characters are Rieeken and several created command characters, and these are issues that would concern them, rather than the Big Three. (*Ed: Pat!! You mean to tell me that you've had these manuscripts sitting there unpublished and didn't even submit them to me for A TREMOR IN THE FORCE??? For shame!!*)

Still on the command side, wouldn't senior officers that are up for promotion rather resent Lando and Han being promoted over them, so to speak? I personally think it's outrageous...unless you want to come up with a scenario (as a friend of mine did) that all the command staff except Mon Mothma were elsewhere during the Battle of Endor. You need some sort of explanation for civilians who aren't even formally part of the Alliance being jumped up to general.

Another topic that can be handled more easily through created characters is the Alliance's version of the CIA. Obviously, there were intelligence missions (the Death Star plan in ANH and the poor Bothans in ROTJ), but just as important would be covert operations to convince planetary populations it would be a good idea to resist the Empire. The Alliance needs more than a dead Emperor, it needs worlds willing to overthrow their local governors or the bureaucracy will just take over where the Emperor left off. As a matter of fact, a friend wrote what I think is a brilliant novel using just this type of scenario ...but, again, since most fans don't care for created characters, there are no plans for publication.

Now, I can understand that some people don't want to read about anyone but the Big Three. On the other hand, are you sure until you try a "minor or original" character story written by a capable writer? Look at ST:TNG... we may disagree about the quality of the scripts (I have a few things to say about that, myself), but the creators were able to make me care as much about Picard, Riker, Data, Crusher and Company, as Classic Trek writers made me

care about their own Big Three. I was disinterested at first, because it was a set of new characters, but the universe itself, combined with the intrinsic interest of the new characters, made me care.

FORCES OF THE EMPIRE

Cheryl Pryor
2458 Stone Post Terrace
Richmond, VA 23233

October 1, 1990

Sure hope this isn't too late—these long deadlines are killers! But it was nice to have a little breathing space. Thanks for sharing the MediaWest photos. I had a really good time this year, too, but I wish there were more SW activities. It seemed like the club Forces of the Empire was handling all the activities—a blaster battle, a Vader roast, etc. I don't have anything against FOTE but they surely aren't the only group of fans—are they? Maybe next year SE subscribers could get together for lunch and introductions—or have a get-together one evening—bring your own everything. I know there's always a frenzy to get everything in and twelve things to do at once but it would be fun to try. (*Ed: Good idea, Cheryl! I'll keep that in mind!*)

I was glad to see some nice SW costumes this year. The Vader was a personal favorite—as always! The same costumer did Ben Kenobi as well. There were also assorted rogues and Imperials. The trouble with coming up with good costume ideas for this universe seems to be that if you don't do the obvious main characters—and a slight resemblance is necessary for that—there are few other things you can do that folks will look at you and realize it's a Saga outfit. Any suggestions?

Melanie G: I was surprised to read that you found a Han-bias in Ellen Randolph's *A NEW CHALLENGE*. Always one of my favorites (as well as Ellen's *REVENGE OF THE SITH* and *SANCTUARY*). ANC is so much fun because she lets Luke really shine. He may perceive himself as old and worn out but his actions and attitude are constantly proving otherwise. He can sure wear

Gav and Pol out! Try her others—I really think you'll like them.

Marti: Even though it took you awhile to see Darthie as a sex-geed well-rounded character, welcome to the fold. Now, if we can just get some fan fiction out of you on that sex appeal of his...

Z.P.: I like them slim and dark, too. And I have no trouble thinking of Tim Dalton in Flash Gordon as a young cocky Anakin. So maybe Luke's mom was a blond. I still vote for the dark, brooding type.

On your question of languages—I think everyone speaks Standard—a euphemism for whatever language the winners spoke when the Republic was formed. Han understands Wookese but it's so tough to speak that no one tries. Ben understood either because he'd been knocking around the galaxy so long or the Force gave him some way to listen to meanings without words getting in the way. Luke seemed to understand Chewie and R2 better as he became more sure of his Jedi power.

Debbie: I'm now the proud owner of an Obi-Wan doll. I had to mail order him and he wasn't cloaked but he was still a good buy. I like your idea of pipe cleaners for the saber—how do you get them to stick to the dowel rod?

Tim: How are those music videos coming? I like your choices for Leia songs. How about "Don't Let the Sun Go Down on Me" by Elton John for Luke? Or the theme from Davy Crockett for Ben ("Obi...Obi-Wan Kenobi, King of the Jundland Wastes...").

Tasha: Liked your choice of Michelle Pfeiffer as Luke's mom—especially if Rutger Hauer played Anakin. Old home week, especially if Matthew Broderick played Young Palpatine!

Ming: Glad to know you and the Library are safe from fire now! Also really enjoyed your door at MWC. I had a lot of fun stroking posing with it...

All: Just to let you know how SE affects even my subconscious, while reading #26, I had a dream that the first movie in the Saga ended up being made as a TV-movie with Carol Burnett as Luke's mom! Luckily none of my dreams ever come true. (*Ed: How about with Lyle Waggoner as Anakin, Vicki Lawrence as Mon Mothma, Harvey Korman as Palpatine, and Tim Conway as Obi-Wan Kenobi?*)

Fly casual...

Natasha Mohr
P. O. Box 8247
Gainesville, FL 32605

Hello from the land of mass murderers! The hysteria is finally quieting down a bit—the panic was unbelievable for the first two weeks, especially after the news that one of the victims was male, six feet tall, and over 200 pounds. Students left in droves. After it was all over with, I think about 200 students dropped out over the murders and went home, though many hundreds more were gone for a while after they first happened. We stayed here, though we did spend two nights in a hotel outside the city until we could get our burglar alarm fixed.

Z. P. Florian: You asked several intriguing questions last issue. About Jabba using a translator—don't dignitaries and people in high political positions often use translators as a sign of their status? Though Jabba understood Luke, he may have used a translator to speak to him because (in his own mind) he would have "lowered his station" if he had deigned to respond to Luke in Luke's own language.

About no one trying to speak Wookiee—I had always assumed (and Brian Daley hypothesized in one of his Han Solo novels) that Wookiee would be very rough on human vocal cords, therefore very few people would be able to speak it, at least for any length of time. By the same token, it seems only logical that Chewie's vocal cords wouldn't be structured like a human's, and a human language would be very difficult, if not impossible, for him to speak. It would be much easier for all concerned if each simply spoke his/her own language. Another possibility might be some kind of sign language.

As for the questions about varying languages in the SW universe, I assume there must be some kind of standard language everyone knows and uses to speak to beings from other language bases. Kind of a SW version of the erstwhile international language Esperanto. That is, to my mind, the only logical explanation for everyone's ease of understanding. (In STAR TREK, the "universal translator" is used, at least in ST fiction, to explain why everyone understands each other, but SW has no such device.) Most folks probably have a native language as well, but become bilingual in order to communicate with the galaxy at large. This

would be the language Luke spoke to Han, Chewie, Yoda, etc.

Lisa Thomas: I know how you feel about that headline. It must've been a national article, because the headline in my then-hometown paper was EXACTLY THE SAME. I could've CRIED. Three years of waiting to have the whole thing blown by a loose-lipped (loose-penned?) reporter!! Don't you think there could've been another way to premiere the movie? As I remember, that was at least a week before its national release.

On another matter...I'm personally thrilled to hear that 2 Live Crew has been banned from using the name Luke Skywalker (or Skyywalker—did they think that putting in an extra "y" would save them from a lawsuit?). I cannot imagine anything more revolting to a SW fan than seeing that name degraded like that. This is one instance when I'm glad the Lucasfilm legal department is lawsuit-happy. I'm afraid I can't say I'm happy about the album itself being banned here in Florida, though. Instead of banning it for sale to minors, they banned it from everyone, and that was wrong. An adult in the US has the right to decide for him/herself what to see, hear or read. Unhappy as I am to be on 2 Live Crew's side (have any of you actually heard their [so-called] lyrics? They are quite violent and offensive, as well as degrading to women—anyone who says otherwise must not be firing on all thrusters). I find I am. I'm hoping the ruling will be overturned by a higher court.

A last note—Mary Urhausen has given permission for WOOKIEE COMMODE's OOP issue to be xeroxed, and since I have a machine, I'm quite willing to make anyone who'd like a copy of the WC's I have. I do have #1 and #2, but I don't have #3, and I would very much like to find someone willing to copy it for me. I'll pay all costs, of course, or perhaps we could trade...

Another last note... Cheree, have you considered printing SE on recycled paper? I know it can be difficult to get (I looked for quite a while), but I've finally found a mail-order house that sells recycled paper at reasonable prices. Their minimum impact paper (about \$5/ream—I'm going to begin buying it as soon as I use up the rest of my new paper) is a particularly attractive alternative to new paper. Some of the more toxic steps, such as de-inking, are left out of the recycling process,

and the final product is a nice medium-weight paper that's an off-white shade. The name of the company is Earth Care Paper, Inc., and their address is P. O. Box 3335, Madison, WI 53704-0335.

(Ed: Thanks for the suggestion, Tasha. I hadn't considered it before since I don't supply the paper my printer uses. Perhaps something can be worked out in the future. Meanwhile, I support, encourage and practice recycling! We've been recycling aluminum cans for years and last year began recycling glass and newspapers as well. A big new recycling center has now opened here in Garland and they take all those, plus magazines and slick papers, office papers, brown papers and cardboard, plastic bottles, used motor oil and old car batteries, scrap metal, and many other things. Area grocery stores have also joined in by putting up bins to recycle plastic sacks. By the way, always ask for paper sacks at the grocery store—they recycle much easier and you can also find a lot more uses for them than plastic sacks; you also need fewer of them to carry your groceries than those tiny, flimsy plastic sacks!

CON-DOM

Dr. Mary Urhausen
42 Three Mile Road
Racine, WI 53402

October 8, 1990

Hi, everyone! No, I have not dropped out of fandom, zinedom, condom—er, *con-dom!*—or any other kind of "dom" you care to mention! An overwhelming crush of family responsibilities and professional commitments have just conspired to keep me extraordinarily busy for the last 6 months. If I thought it was bad before MediaWest—well, I hadn't seen nothin' yet! But I'm still intensely into media fandom, publishing a zine, and all that other good and crazy stuff that makes life worth living; and I swear I'm even going to catch up on my correspondence yet—someday!

Regarding THE WOOKIEE COMMODE #8: Yes, there will be one. Are we behind (as usual)?

Sure! Contributions are still open, although we already have a lot of great material. Regarding Samia's Indiana Jones zine, NOT EXACTLY A KNIGHT: Yes, it's on its way—just a little late. Several "time-eaters", including moving, have delayed the original publication date. Hey—life as usual, right?

Since surviving the Great Clone Wars, I haven't kept up with the topics discussed in most of the LoCs in the past few issues... So, I'd like to throw out some thoughts and questions on a subject that I think interests most of SE's readers: SW fanfiction. There was a lot of animated discussion on this topic at the last MediaWest—some of it on panels, but even more of it in hotel room gab-fests and the tables at Denny's. Most of it boiled down to a few basic questions: Is the quantity of SW fanfic decreasing, and why? And is the quality also decreasing, and why? And what does all this mean for the publishers and writers and readers?

From my perspective as a fan who did not get in quite on the ground floor of SW fanfic (much of the "classic" stuff was written and published long before I discovered organized SW fandom in 1981), I think that the quality of much of the writing is as good or better than what was being turned out in the early years of SW fandom. There is still a lot of dreck—but then again, there was a lot of dreck back then, too! What seems to have suffered most over the last ten or twelve years, in my opinion, is the conspicuous absence of fresh ideas or innovative plot lines. I think SW fanfic still has a calibre of writer equal to anything in its heyday; but one can only read just so many "Luke ponders over Vader's funeral pyre" stories before one is seized with the manic desire to jump up and throw the zine out the window!

Why are so many SW writers—even the very good SW writers—stuck in the same story ruts? I've heard it suggested that SW readers won't accept deviation from the canon; that original characters and innovative plot ideas are regarded with suspicion; and that the readers only want the film characters to behave in a certain, familiar way. True? I guess other SW readers will have to enlighten me (and the writers), because I happen to crave some original characters and some really far-out plot lines! How about it? Are SW fans willing to read about other, less-plumbed aspects of the

SW universe? I would like to be able to encourage SW writers and would-be writers to strike out on new tangents and blaze new trails. The SW universe is at least as large as our own, and there seems to be no shortage of plot ideas in conventional, non-SW fiction!

If you were expecting to find a solution to the problem at the end of this letter, sorry! I'm just reporting the dilemma—not offering to solve it. The only conclusion I've been able to draw is that published SW fanfiction will not be able to continue indefinitely without a healthy transfusion of some new characters and storylines. And I think SW writers are going to need a little encouragement from SW readers before most of them are going to be willing to take risks with their writing. Opinions, please??

SW FAN AWARDS

Judith Yuenger
901 Meadowcrest Road
LaGrange Park, IL 60525

September 26, 1990

When SE first arrived, I promised myself that I would sit down SOON and write a LoC. Of course, as usual, I kept putting it off until here I am at the last minute scrambling as usual to get it done on time.

I had hoped to get to MediaWest but it was just impossibled. Cheree, thanks a million for printing your photos in SE. It was really nice to see faces of people who were nebulous figures to me. I have read many stories by most of those people and it was really nice to finally put a face to the name. Writers sort of get a backlash of stardom. They are well known—at least by name—to a whole raft of zine readers. Fortunately or unfortunately (from certain points of view), their faces are not as well known.

Since I have been into SW for a short time and have managed in that time to accumulate over 150 SW zines, I would like to take this opportunity to thank the writers of the stories in those zines. Since the vast majority of those zines are older and I can't write LoCs,

I would like to take this opportunity to thank all of you for many, many hours of reading pleasure. You have made me laugh, cry, smile, snicker, worry and think. Thanks and please don't give up writing stories. Also, I want to thank the artists. Sometimes I wish that I had two copies of some zines so that I could tear out the drawings from one to put to look at more often. Many times a drawing will give me a different insight to what I think the writer is describing. A big pat on the back to all of you.

Cheree: In SE#25 you mentioned that you thought SW fandom should establish its own awards and wondered if anyone would like to handle it. If someone could tell me what it entails, I might be interested (yes, I have been accused of being stupid before. I have never written or published in SW fandom — or any other fandom for that matter). As a reader, I would like to see some appreciation to those hard working editors, writers and artists. (Ed: *I have never said outright that SW fandom needs its own awards. Others proposed it after I began grouching last year about the way the Fan Q Awards were handled at MediaWest and someone suggested that I be the one to do the awards. I stated firmly in #25 that I would not create and/or manage SW awards for two reasons—(1) I simply do not have time (period, close file, end of discussion!) and (2) it would be a conflict of interest for me to do so. I think it's great that you're showing an interest in picking up the ball, Judith. Anyone out there have any ideas on getting this thing rolling? Contact Judy, not me, though.*

Ming: As long as I am handing out thank yous, I want to extend a big one to you for reopening the Corellian Archives. I have been a big supporter because it is a wonderful place to read zines that I am unable to purchase. Glad to hear the fire stopped short of your house. Made me wonder if I had been in your position, what I would have tried to get out of the house with me.

Mary U.: Finally got original copies of WC#3 and #4. With those covers, I'm glad I got them rather than xerox copies.

My older gelding is the pet of the barn—everyone loves him because he's such a mischievous imp even at his age—27! He certainly rules me with a rod of iron. He has taken a dislike to my new gelding and pins his ears at him except when we were trying to get photos

of them together, then he disdained to notice him and tried to hog the photo!

Matthew W.: Glad you're bringing up all that stuff about Pern. Anne McCaffrey has long been one of my favorite authors and I have all of her books, but I did miss out on Jody Lyn Nye's DRAGONLOVER'S GUIDE TO PERN. Will have to see if our local bookstore carries it. I have one fanzine (PERN PORTFOLIO by Anne Zeek and Jean Stevenson) and have been trying to find a zine called DRAGONLORE. Do you know of any others?

I am also trying to find out if anyone has a copy of the SW Christmas Special—I think it was called Christmas in the Stars. I missed it and would be willing to send a blank tape if someone has it and would be willing to make a copy for me. (*Ed: Are you referring to the SW Holiday Special that was on around Thanksgiving of 1977 (I think)? I have a copy of a copy of it, VHS format, and would be willing to make a copy of it, but can't guarantee the quality since it's already been cloned twice.*)

My husband is retired and recently bought himself a new TV—it has a 45 inch screen! Recently, he was away for a weekend on a golf outing and I sat myself down and watched all 3 SW movies on the big screen—it was great!! Almost like seeing them again for the first time.

Til next time—fly casual.



Tina I. Bentrup
1304 Willmann Lane
Knoxville, TN 37919

October 9, 1990

This is my first letter to SE, so please bear with me...

I am 11 years old going on 46, married with no children other than my husband and myself, and I have been in love with SW from the beginning. Until recently, I never felt the urge to seek out fandom. Then, about a year ago, due in part to getting a VCR and being able to watch all three movies in a row, I suffered a Major Relapse which drew me deeper into the saga than I had ever been before. Dreams and imaginings from Time Before and Time After began to haunt me, and an idea for a novel was born. Some months later, bogged down in my fifth—or was it sixth?—rewrite of Chapter 2, I felt overwhelmed, desperately in need of support and encouragement. If only I could connect with a penpal who was as wacked out on Certain Subjects as I was! Thus began my belated quest for fandom. Did it still exist? Was I too late?

One thing led to another with the speed of a slow glacier, but at last someone pointed me in the direction of SOUTHERN ENCLAVE. I queried...I ordered...and then, last week, the long-awaited (sheer hyperbole, Cheree!) package arrived. As soon as I opened it, I knew that my quest was over.

HOLY MACKERAL!!! A whole RAFTFUL of dedicated, articulate fellow-addicts, all pondering and discussing and writing about the Very Things that have been keeping me awake nights for so long—! Well, I won't go on about how excited I feel, because I know all of you have been there.

There are so many issues I want to raise, so many points from previous issues I'd like to discuss, so many brains I want to pick! But the deadline for #27 is past, so I'll just limit myself to one trivia question. Here it is:

You know that control-panel thingie on (in?) Vader's chest? The one with the lights and buttons? Have you ever noticed (but of course you have!) that there are WORDS printed on it? In some photos you can almost read them with a magnifying glass. Almost, but not quite. So what I'm wondering is: WHAT DOES IT SAY????

Does anyone know?

(Come on, you Vader types, I know you're out there...)

Long live the Enclave!

NEW YORK, NEW YORK

Catherine Churko
590 Ft. Washington Avenue
New York, NY 10033

October 5, 1990

Greetings to the SE family! I hope everyone had a bunch of excellent times over the Summer/early Fall. I just got bummed out here. I thought I was a week ahead of myself on the deadline and when I went to look at the issue to comment on something, October 1 stared me in the face. Phooey! I'll send this anyway and maybe Cheree will be in one of her slower production modes. (Be mellow, CC.) ((Ed: *You're in luck, Catherine. I am indeed moving slowly this time due to some freelance work I've been doing plus having a very nasty virus in the middle of the month that caused me to miss a week of work and spend as much time as possible horizontal. Don't know what it was but a lot of people had it, although I haven't heard of anyone with as bad a case as I had.*)) It's cause I've been pretty zonked the past three weeks, I have (yea) temp work (after weeks of not having it) and the 9-5 is fine if I'd only readjust my sleeping schedule. Ah, it's a lesson I've been stubborn to learn permanently, so I've been in a semi-fog by the time I've gotten home and still do all the things I stubbornly try to cram in every night. (Sets up a vicious cycle.)

It's been generally a fine, fine summer since, although I wasn't getting work, I sat in the park a whole lot. And took in the glorious greenery, flowers, park "wildlife", river, palisades, and the ever-changing clouds and light of the sky. Perhaps I even stored up enough green/flower energy to get through the 7 weeks of February and almost greenless March/mid-April without going crazy, like this

past year. I also did more active observing and drawing for my artistic practice, too.

And I even got to the beach after not going for 10 years. (How did I let it go so long!) What a spiritual experience to see/hear the froth and waves wash over my legs (got there too late—transportation troubles—to really get a total dunking) in the late sunlight. A particular thing I was happy to see was, I wrote a personal SW story in the late winter and it had a beach as part of the background. I tried to "call up" my memories of the beach, to write apt descriptions. When I got to the beach itself, I was not surprised, just delighted. That meant all those years as a kid/teen at the beach left an indelible memory on my body/mind that I could call up, even after not setting foot on one for 10 long years.

On a super serious urge, I must make some commentary that is a little different than the corruscating prose burning up the media right now. I feel a deep responsibility to speak as sole (consistent) Locer from NYC. I'm sure some of you probably would even concur, or have not been swayed by all the hyper-heated words, with some of what I'm going to say.

New York City, a World Capital-mirror, har-binger, container, engenderer of all manner of energies from all manner of people, resulting in a mix: some medium as well as howling worst and joyous best. If you see the actual lists, you'll see we are closer to the bottom 10th than the lurid No. 1 the press has perceptually catapulted us to in crime. (Near 10 is nothing to be that boastful of, either.)

The racism in particular that results in the horrible disparity in education, in unemployment, healthcare (Harlem rates on the par, health-wise, with a poor third-world country... and this is the USA?) plays a big part in all this. In the 60's, when people were having terrible crime problems (heroin-fueled, in a lot of cases), as long as it was in "those" neighborhoods, not many people cared, until it spilled over into the better-off, usually more solidly white areas, whether residential or business. And a new cycle began after so much social programming was ditched in the "trickle-down" years, that when cocaine/crack hit, it started again. The Kerner Report is still valid after all these years.

Do I feel afraid/safe? Sometimes I feel unease to outright jagged fear. Then, I have to particularly apply new spiritual philoso-

phies I've learned to calm myself. I'm usually so involved in other thought processes/things that fear doesn't have much chance to get in. If you asked me point blank, I guess I'd have to say I feel pretty safe most of the time, even very safe at times. I travel by public transit, even at night. I have changed some travel and time but not by that much. I use judgment and intuition, and I usually feel okay.

For those who think I might be looking through rose-tinted glasses, there's not much I can say to you. I've had several near misses as a bystander in some exploding fights right near me (weaponless, thank life, but terrifying just the same), and a follow/harassment also a few years back, plus babysitting a friend who had been beaten.

I've also heard the personal stories of friends of mine who are Black (and Asian, gay/lesbian, etc.) over the years of slights, insults, and even more serious harassment. (A friend has recently had a slew—my mouth drops open in appallment!) Those who truly have absorbed all these serious disrespects of their personhood in so many areas, over so long... There will be some who will not have the inner moral/or self-love needed to counter them from striking back out in twisted ways. They are responsible but the society is also responsible. More police and jails alone is not the solution. And that's what I have to say about myself living in my beautiful and hurting city, to all of my SE family around the States and the rest of the globe.

((Ed: I appreciate your remarks, Catherine. Dallas is much the same as New York. The city just passed its all-time murder record and there are still two months to go in the year. The police chief was just fired for lying to the grand jury and one of the black county commissioners caused a furor by urging that the black citizens of the city take to the streets in armed revolt if the new chief (yet to be chosen) wasn't openly sympathetic to black interests. (Racism works both ways.) The crime rate is at such a runaway high here that you're not completely safe anywhere, especially at night. (At least, that's my feelings. But I've been afraid since I was mugged nearly four years ago.) The problem of the homeless is growing; it's become commonplace to see people standing at intersections holding signs that say, "Will work for food! Please help!"

There are sections of the city where it's not safe to go even in broad daylight, where drug deals and shootings go on brazenly at all hours. Yet, I suspect that all major cities have much the same problems. I don't have an answer. There probably isn't one, except the one that comes from inside the human heart. Dallas is a good place to live and work, too. Despite all the badness, Dallas has beautiful parks, magnificent public structures (the museums, the arts, the sciences, libraries, universities), several industry centers (banking, oil, real estate, law, marketing, transportation, medical, defense, etc.) that provide jobs for nearly everyone, churches of every faith, numerous foundations that support charities in big ways, and a whole lot of caring, honest folks. I suppose it's like the old song says: "Let there be peace on Earth and let it begin with me." The only way to solve the problems of our cities is to get involved and do something about it, even if it's just meeting someone's eyes and smiling at them. Every journey starts with a single step, after all. Oops, didn't mean to preach a sermon there. Back to Catherine...))

Two other brief notes. I don't like some of 2 Live Crew's vicious lyrics either, but I am a First Amendment Defender. You drown out bad words with more good words. I'd rather know what terrible things are coming out of some people's minds instead of driving it underground, for then how will you know? Then, when an item changes, it will be because a person has really had a change of heart, not just mouthing lies to play it safe from the law. And "white boy" rock & rollers have been at this for years without a court suit in sight (maybe not always as explicit but the reprehensible attitudes are there). I know. I've been a serious R&R fan for decades. And some women rappers are beginning to have their counter say now.

On a happier note, I attended another special UN event. It was exploring Albert Schweitzer's "reverence for life" philosophy in four different themes. I attended the ecology session. The ex-Assistant Secretary General Robert Mueller gave one of his slowly illuminating to glory speeches of the UN's evolution in world knowledge and how we must weave it together for our future. Dennis ("McCloud") Weaver gave a rousing speech including, by audience request, his Senator McCloud ecology speech (which he

wrote). And Jane Goodall. She gave us a stunning talk/slide presentation on the chimps she knows, bridging the gap between us and our animal co-inhabitants of Earth. When she began with a built-up hooting/howl—a chimp's greeting—for a second, this big furbished, techno-equipped UN room dissolved into an emerald jungle, the sound reverberating. An extraordinary affair in all!

On to SW news/commentary...

First, thanks to everyone who told of their lousy revelations of ROTJ. It almost made me feel retroactively like I was part of active fandom out there at that time. Thanks! And to those who talked about their SF/space opera opinions, space is shortened from the above comments, so I'll just say thanks for your interesting ruminations! Muchas gracias!

Cheree: Thanks for all the photos. I know half of those nefarious mugs. Ah, the dieties of food and drink—my kind of religious experience! Bekah Hennig looked adorable. And that blaster battle of MWC #47 was a hoot! Only, do you know who the other 3 oldsters were in their real-life incarnations? ((Ed: *Afraid not. Does anyone recognize them?*)) I'm glad you got to go, Cheree. You certainly deserved to, after all the hard work you've done for all of us. Through SE, I didn't feel so bad, along with my private correspondence, that I couldn't attend MWC this year. Next year is iffy, too, but miracles do happen. Hope others will share their MWC experience.

I knew something was going on when, while temping in July at CBS/Sony in the accounting department, I came across a reference to the Skywalker Symphony. Ah, but I'd envisioned loftier ambitions, like starting the score for No. 1! (sigh)

Wanda Lybarger came up with a plausible idea for "why a new SW comic"—she considered it a cheepie trial balloon to see what kind of interest was still out there for SW. But she pondered then, why a post-ROTJ story when we are heading to the prequels. Good questions.

My opinion was (1) he was using SW popularity to raise funds for the next SW movie, whenever; (2) raising money using SW's popularity for other Lucasfilm projects; (3) is really starting a SW movie sooner than 7 years from now, but after all the critical drubbing he's taken is being very secretive and somehow this ties into it in some fashion. (Don't ask me how.)

Neat article on film sound effects, especially since I also get a kick out of radio sound effects.

Aside...how could they screw up the Hubble Telescope so bad! Argh!!

Back to SW... Nice Han sketch, Flo. Cheree, TREMOR #5 was a REAL fine zine! It was a pleasure to drag reading it out in between the resume stuff I was hashing out over several weeks. Hopefully, I'll LoC...I've got a long enough time. Yes, Mary, I owe WC#7 a Loc, too. To the letters now...

Melanie G.: I hope you'll get to read A NEW CHALLENGE's sequel, REVENGE OF THE SITH. Ellen Randolph has crafted up so many wonderful, clever ideas that still give me a rush when I reread a goodly portion of the 2 novels. Lyrical writing, too. I think you'll find it worth your while (I don't want to give any of the surprises away by saying anything)! I have my disagreements with her emotional shading of certain characters, but that's my opinion and it doesn't distract from the tons of stuff I just love then and now from reading it.

Psychic attack, re the blue bolts? I always thought it was a physical attack. It's possible, but then GL was not that clear that that's what it was supposed to be, if it was a psychic attack. Yes, Luke sure did writhe good. High hurt/comfort marks but I now prefer the more neutral but lovely shots of him shimmying up the Sailbarge. Oh, yeah!

I'm going to pass this time on commenting on your Luke/Pruneface evil/good balance commentary. It's longish and I'm short on space. Except I could say evil "trips" itself up eventually and things done to "correct" things may be direct or indirect, not appearing to be the real cause. More later.

Pat N.: I could read a few short/medium stories on non-main SW characters or totally made up ones, although I'd like some off-stage references to some of the 7 ensemble at least somewhere. I like the gang interacting with new people/cultures, that way we get them and new characters they can learn from/play off of. So, it's a yes/no answer.

Barbara Brayton: Did you get my FORBIDDEN PLANET info on the Cycle of Fire book?

Carolyn G.: Hey, mate, you look great in Cheree's photo. So, that's your co-conspirator, Karen Estabrook. I swear your writing has gotten "friskier" since you've hit the States. Is it my imagination? She's a good

influence.

Cheree: I guess you and I see differently on the FQ's. I think just being nominated is an award in itself!

All: I don't know enough about current performers to be able to cast SW prequels, at all. But Rutger Hauer is one face I know and I think he's a good choice. As I said before, there but the for the grace of ____ go I. I won't judge Kenobi until I see GL's version.

Z. P. Florian: In a SW story I was playing with, everyone either learned language the old fashioned way or had a microchip session where the chip directly imparted words/context to the learner. It was nicknamed "chipping". Like superduper hi-tech subliminal sleeplearning. The person actually did go to sleep before the electric micro-impulses were sent to the language centers in the brain. So, a person could learn several languages. Plus I'm sure there was a Galactic Standard of some sort. Chewie may not, by vocal apparatus, speak GS but could understand it perfectly.

Debbie K.: How was the Alaska trip? North-

ern lights, too? See any wampas up there? The "ads" in the RPG are sooooo funny!

Tim B. Good overview comment on the structure of the prequel.

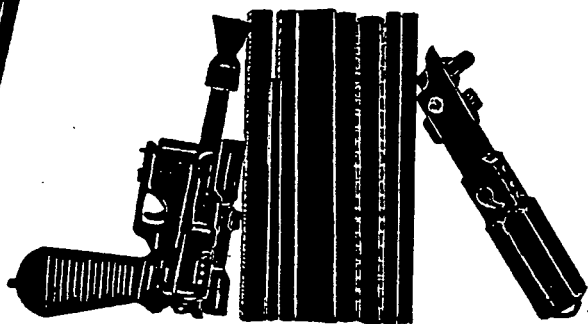
Lisa T.: My sis has friends in your neck of the woods through her work and I can commiserate with your lingering unhappiness.

Ming: Hope things are progressing back to some easier, calmer semblance!

All: I'm considering (a ways from now) submitting a SW art portfolio to some of the European SW zines for future illo work. I know nothing on this subject. If anyone would care to advise me, I'd appreciate it. It's no rush; it would be after my future obligations to WC and TIF before I'd get serious about sending it off if I had info by next summer. Who are the best zines/editors to submit to, etc.?

Well, out of paper. The best to all SE family and friends. (Oh, yes, and my art? Slowly it turns, step by step, inch by inch... but it looks better and better all the time. I'll go pro yet!)





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A TREMOR IN THE FORCE #3 features material by Carolyn Golledge, Martie Benedict, Marcia Brin, T.S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers, both old and new. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox, Jenni, Nancy Stasulis, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. Only about six left. \$17.50 fc. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043. A TREMOR IN THE FORCE #4—SOLD OUT.

A TREMOR IN THE FORCE #5. Featuring the second part of "The Conspiracy of Kommor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Mesarthim and Stardancer, and shorter stories by Carolyn Golledge, Maggie Nowakowska,

Ann Wortham, Sandi Jones, Marti Schuller, Ming Wathne, Barbara Drake, Martha Wells, Catriona Campbell, Matthew Whitney, Susan Zahn and many others. Color cover by Dianne Smith. Art portfolio by Steven Fox. Other art by Wanda Lybarger, Melanie Guttierrez, Nancy Stasulis, Laura Virgil, Z. P. Florian, and more. Another big issue! \$25.00 priority mail, \$30.00 overseas airmail. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BELOW THE SURFACE #2—an all-VOYAGE TO THE BOTTOM OF THE SEA zine. Includes "Baptism of Fire" and "The Old Order Changeth" by Rancourt; "Renaissance" by Chapple; "A Time for Consideration" by Mortimore; "Depth Sound" by MacLaren and Martin; "The Surfers", an untelevised episode by W. R. Woodfield, novelized by Cole; "That Old Black Magic" by Smithson; "Once Upon a Time" and "Stolen Moments" by Agel; art by Cole and MacLaren; cover by Clayo. Photocopied, 168 pages, GBC bound. \$10.00 by hand, \$12.50 First Class, \$13.50 Canada, \$16.50 Overseas, Small Parcel Rate. Please make checks payable to Kathryn Agel, 51 West 2nd St., Bayonne, NJ 07002-2322. United Kingdom agent: Cris Smithson, 17 Osier Close, Ely, Cambs, CB7 4AY. BELOW THE SURFACE #1 is available once more. SASE for information.

BELOW THE SURFACE — Issue 3 due out at MediaWest Con in May 1990. Includes fiction by Agel, Cole, Kays, Oriti and Rancourt. \$5.00 deposit plus SASE for final price notification. BELOW THE SURFACE #4 due out at Spectrum in November 1990. Includes fiction by Agel, Oriti and Rancourt. \$5.00 deposit plus SASE for final price notification. Now soliciting fiction and artwork for future issues. SASE for submission guidelines. Kathryn

Agel, 51 West 2nd Street, Bayonne, NJ 07002.

BETTER IDEA ZINE. Dedicated to bringing the serious Harrison Ford fan a concentrated dose of news and information covering Mr. Ford's films quarterly, BetterIdeaZine reaches readers across the U.S. and around the world. Join other discriminating fans in keeping up with Mr. Ford's projects and joining in lively discussions. Not just a newszine, not just a letterzine, not just a storyzine, but a combination of the best of all three. Issues average 80 pages, partially reduced, and are chock full of news, reviews, interviews and photographs. Rates: \$5.50/issue third class, \$6.50/issue first class; \$8.00/issue overseas airmail OR \$20/4 third class; \$24/4 first class; \$30/4 overseas airmail. Checks or money orders payable to: Cynthia L. Smith, 31 Lincoln Avenue, Lansdale, PA 19446. Or send SASE for more information.

THE BLACKWOOD PROJECT — a WAR OF THE WORLDS news/letterzine. Do your co-workers give you funny looks when you talk about aliens? Are the petals of your prize-winning roses disappearing? Announcing the news/letterzine devoted to the syndicated TV series, WAR OF THE WORLDS. Issue #2 of THE BLACKWOOD PROJECT consists of 100 pages of Locs, articles, ongoing episode guides, articles on Richard Chaves and Linda Mason Green, listing of fan fiction, and more! \$5.75 first class or \$6.25 airmail to Canada, payable in US funds only. Limited copies of #1 left. SASE for info. THE BLACKWOOD PROJECT, c/o Elyse Dickenson, 43 Topfield Road, Wilton, CT 06897-3506, USA.

CHOICE PARTS #1—(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky—with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to lead him to their treasure. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nussman, Jacqueline

Taero, Patricia D'Orazio, Sarah Macht-Dewitt and others. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Jim Markle and Barbara Frances-Simon. Note—some material is slightly on the adult side. \$15.00 first class. Make checks payable to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043. CHOICE PARTS #2 — SOLD OUT.

ENTERPRISING FALCON. One-shot STAR WARS/STAR TREK fanzine. Luke crashlands on a forest world and learns a few things about himself along the way to safety. Han and Chewbacca meet a dragon and a dragon lady. Captain Kirk tangles with a movie director. More. Great illos and a gorgeous cover of Kirk and Solo by J. J. Adamson. 120 pages. \$10.50 US/\$12.00 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

FLIP OF A COIN. The zine dedicated to the characters portrayed by Harrison Ford is ready with issue #13. Offset printed and perfect bound (288 pages), the selections include: "The Last Retirement" by Barbara Anderson. Deckard is in a desperate struggle to survive and obtain credentials for he and Rachel to travel off-world. He strikes a deal with an underworld contact...but his payment requires retiring one more "skin job." "Interruptions" by Catherine Anson. The rebels and the Ewoks are celebrating the triumphant Battle on Endor, but all Han has on his mind is spending some time alone with Leia for his own kind of celebration. Unfortunately, the entire universe seems to be plotting against him. "Winter Witness" by Cypher. In the urban wilderness, John Book and Martin Riggs are right at home. But when they and two dangerous prisoners are stranded in the wilds of Alaska in the middle of the winter, the big city cops find their street smarts are useless—and if the killers don't get them, nature just might. "They Shoot Banthas, Don't They?" by Cypher. A seemingly innocuous contest turns into a dance of death for Han and Nova as their partners Chewbacca and Phloth the fungus race to the rescue. "R & R" by Phyllis Milby. En route to Hawaii for some much needed rest and relaxation, Kenny Boyd inadvertently boards the wrong plane and lands in Australia instead. What begins as a disaster turns into a soul-searching stay in the Land Down Under when Kenny is "adopted" by a young

retarded man, Tim Melville, and his family. "Castellon" by Pat Nussman and Jacqueline Taero. Han and Luke have rescued Leia from Vader's grasp but the three of them must now destroy the Emperor—and must seek additional training from Yoda to do so. Will they be able to accomplish the task? And will Leia's rescue from the Dark Side prove lasting? Also: "Execution" by Elaine Christiani (Han Solo); "Raiders of the Lost Sun God" by Melody Womack and Jan Slusher (Indiana Jones); "New Horizons" by Michelle Worley (Barnsby). Poetry by Jacqueline Taero, Cypher, Elaine Christiani, and Susan Zahn. Art by Dani, Wanda Lybarger, Dianne Smith. And loads and loads of cartoons. \$20.50 FC (SASE for overseas postage). Make check or money order payable to FLIP OF A COIN, Paula Truelove and Jenny McAdams, Editors, 502 McKeithan #4A, Tallahassee, FL 32304.

GOLD COAST #3. MIAMI VICE fans won't want to miss the final issue of GC. Find out what happens when Crockett flies to New Jersey to search for his missing son and ends up working with undercover agent Vinnie Terranova. See the way things were in another time and place and learn what they have to do with Miami's hottest law enforcement duo. Someone tortured Crockett and he and Castillo work to find out who did it and why—but can Sonny and his lieutenant trust each other? Also, Crockett went for a long drive after quitting Metro Dade and made a discovery that could change Rico Tubbs' life. Much more. Beautifully illustrated by Julie Madge and Connie Fryer. 160 pages. \$15.00 US/\$17.00 overseas. GOLD COAST #2—\$5.50 US/\$6.50 overseas. GOLD COAST #1—\$3.00 US/\$3.50 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

GUARDIAN 8. Material by Kate Birkel, Lynda Carraher, Susan Farrell, Debra Doyle and J. C. MacDonald, Jeanine Hennig, Susan Matthews, Ellen Randolph, Roz, Jean Stevenson, Marcia Brin, Barbara Gardner, Maggie Nowakowska, Jacqueline Taero, and many, many others. Art by Gordon Carleton, Catherine Churko, Marilyn Johansen, Pam Kowalski, Jean Kluge, Leah Rosenthal, Marti Siegrist, Dianne Smith, and many others. \$12.50 first class. Overseas, send SAE + 2IRCs to request current postage rates. Checks payable to MAZELTOUGH PRESS, c/o

Deneroff, 704 East Thomas #103, Seattle, WA 98102-5434. Also available: GUARDIAN 5, 6 and 7. G5 is \$7.00, G6 is \$8.00, and G7 is \$10.00. Add \$2.60 for postage for each zine. THOUSANDWORLDS COLLECTED is also available. TWC #1 is \$15.00 plus \$2.60 postage; TWC #2 is \$20.00 plus \$3.85 postage; TWC #3 is \$8.00 plus \$2.60 postage. TWC Set is available at discount for \$40.00 plus \$8.00 postage. If ordering a combination of any two GUARDIANS, combined postage is \$3.85.

HIBERNATION SICKNESS. A quarterly minizine devoted entirely to the SW saga. Each issue averages 24 pages and contains a variety of short stories, poems, artwork, and more. Subscriptions for four issues (one year) \$12 US/\$17 overseas. \$3 sample issue. Send cash, check or money order to: Lisa Thomas, 7606 Lady Street, Charleston Heights, SC 29420.

RESOLUTIONS SOLO by H. Sapiento. The complete story of Solo's life after he marries Leia. Much is also revealed of his past. Great trashing and great mushy stuff. 625 pages! 3 volumes. Unbound. SASE to C. Golledge, Rt 1, Box 20E, Fillmore, NY 14735.

THE WOOKIEE COMMODE #1: The zine that started it all! Still some copies available. Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by River. \$12.50 first class mail, \$10.00 in person. THE WOOKIEE COMMODE #2. Winner of the 1986 Fan-Q Award for Best SW Zine! Still some copies available. Fiction, articles and poetry by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others. Something to Offend Absolutely Everyone! Perfect bound. \$13.50 in person; \$14.50 book rate; \$17.00 first class mail.

THE WOOKIEE COMMODE #3, #4, #5 and #7 — These four issues are now all officially Out of Print (OOP). In accordance with the terms of the Clone Wars Treaty, Double D Press hereby gives all fans permission to make themselves single, not for resale xerox copies of these three issues for their own personal use. Double D Press will not be reprinting any of them. A limited number of the original covers (front and back) are still available for #5 and #7; a 9 x 12 inch manila SASE will get them free for the taking, while they last. Double D Press, Dr. Mary Urhausen, 42 Three

Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #6. We have fiction by Carolyn Gollidge, Marti Schuller, Carol Moffat, Samia Martz, Sue Zahn, Eric Goodman, Z. P. Florian, Karen Ripely, Madalena Mumford, L. A. Carr, Catriona Campbell, Janet D'Angostino-Toney, Becky Copy & Renee Scheiber, and others; Sharon Saye's Guide to 1988 SW Zines; and some of the most stunning art in SW fandom! Our cover, inside and out, marks "The Return of the Han Fan" (need I say more?). \$22.00 in person, \$26.50 first class mail. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THIS IS ABOUT THE LAW. WISEGUY letterzine. Seeking contributions of locs, essays, fiction, poetry for third issue. Deadline March 1, 1990. #1—\$7.00 US/\$8.00 overseas. #2—\$3.00 US/\$3.50 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

UP BUBBLE—the VOYAGE TO THE BOTTOM OF THE SEA letterzine. Each issue is over thirty pages long, packed with articles, letters and assorted stuff dedicated to VOYAGE. Regular features include "Convention Calendar", "Off the Scramber", "Vignettes from Voyage", "Running Critical", "The Writer's Corner", plus cast updates and news, trivia, games, and our usual lively assortment of insightful articles and thought-provoking letters. "Ship's Manifest" locates the latest in VOYAGE fiction, along with hard-to-find VOYAGE merchandise and memorabilia unavailable anywhere else! Come on! Get in on the fun now! Published quarterly, mailed First Class. \$10.00 US/Canadian, \$12.00 Overseas. Sample issue \$3.00. Current issue is #7; Issues 1 through 5 are available as back issues at \$3.00 each. Issues #5 and later are GBC bound. Kathy Agel, 51 W. 2nd St., Bayonne, NJ 07002.

COMING TO A GALAXY NEAR YOU

A TREMOR IN THE FORCE #6. Now open for submissions.

This is planned as a Golden Age zine. Therefore, we'd like to stress Romance, Adventure, Fun and Originality! Let's have something besides wedding nights in Ewok huts, Luke training everybody in the Galaxy to be Jedi, Anakin's fall to the Darkside, or anybody's death! What we're looking for is good character interaction, genuine story plots and some ripping good yarns! Anyone interested in contributing, SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

GALACTIC CASTAWAYS. As if I don't already have enough to do, I'm accepting submissions for another zine! GALACTIC CASTAWAYS is a serious LOST IN SPACE fanzine looking for stories with the feel of the early first season episodes—in short, the way Allen should have done the show! I'm looking for serious fiction, humorous stories (no slapstick, please), stories that blend action with characterization. Submissions should use the entire cast, not just Will, Dr. Smith and the Robot! Explorations of relationships between the members of the extended family are also welcome. Please submit on 360K, 5-1/4" disk (in ASCII format) and save my poor fingers. Artists, I need you too! Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

HEART'S BLOOD: All new fanzine dedicated to the world of the vampire is now welcoming submissions of fiction, poetry, and art. We'd like work in any of the established universes (Anne Rice's VAMPIRE CHRONICLES, THE LOST BOYS, Chelsea Quinn Yarbro's ST. GERMAIN, etc.), or, if you prefer, in an original one. Due out summer of 1990. Please send submissions and inquiries to Sarah Cohen, Box 4395 Yale Station, New Haven, CT 06520, or to Valerie Meachum, B223 Bryan Hall, Michigan State University, East Lansing, MI 48826.

THE MIDNIGHT HOUR #1. MIDNIGHT CALLER zine now soliciting submissions of short, medium and long fiction, films, poetry, etc., along with interior artwork—story illos, cartoons, and portraits. Anticipated date of publication is MediaWest Con #11, May 1991. SASE for submission guidelines. The enthusiastic but overworked editors will be most grateful for any submissions that arrive in ASCII format on 3.5" or 5.25" inch disks. Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002 or Lee Falcon, 2501 Fenwick Lane, Powell, TN 37849.

REMOTE CONTROL — all-media genzine. Issue #1 originally due out at Mostly Eastly Con in January

1990, will now debut at Spectrum in November 1990, due to the editor's unforeseen health and computer problems. Includes fiction by Agel, Brin, Cargill, Cassity, Gillilan, Mortimore, Paulsen, and Woldow. \$5.00 pre-publication deposit plus SASE for final notification. Now soliciting submissions of fiction and artwork for issue #2. Fandoms needed are UNCLE, SW, ST, B&B, WISEGUY, LETHAL WEAPON, BAA BAA BLACK SHEEP, WAR OF THE WORLDS, SIMON AND SIMON, MAGNUM P.I., plus whatever else you can think of! Artists desperately needed! SASE for guidelines to: Kathy Agel, 57 West 2nd, Bayonne, NJ 07002.

WALKABOUT. A high quality, fan produced, non-profit publication devoted to the film roles of Mel Gibson is open for submissions of fiction, poetry, and art. Artists needed for illoing and projected art portfolio (tentative deadline for art: April 1, 1990). Pieces already accepted include "A Play of Shadows" by L. A. Adolf and "A Widow's Story" by Michelle Worley (YEAR OF LIVING DANGEROUSLY); LETHAL WEAPON 1 pieces by C. V. Woldow and L. A. Carr; "Guys Like You" and "Home Again for Christmas" by Cinda Gillilan (LETHAL WEAPON 2); "Miles to Go..." (MAD MAX BEYOND THUNDERDOME), "Summer's End" (SUMMER CITY), and "A Full Life" (TIM) by L. A. Adolf. The artistic talents of 1989 Fan Q winner Paulie and Dani have been secured. Projected publication date - Summer 1990. SASE for submission guidelines and/or flyer. Ailsa Lamont, Editor, PO Box 3318, Everett, WA 98203.

THE WOOKIEE COMMODE #8. Will there be "Another"? Have the Clone Wars claimed another casualty? Is there enough fan interest out there to put another one of these suckers out?? Convince us! Accepting submissions now: Fiction and fact, poetry and art, stuff and nonsense. For submissions guidelines, SASE: Samia Martz, 701 West Hale Lake Rd., Warrensburg, MO 64093. Other correspondence: Dr. Mary K. Urhausen, Double D Press, 42 Three Mile Rd., Racine, WI 53402.

OTHER WORLDS

FANZINE, MAGAZINE AND COMIC SALE. Huge collection featuring SW, Miami Vice, Indiana Jones, magazines, fanzines, paperbacks, videotapes (factory

copies, viewed only once, VHS format), comics. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE, please, for list to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

FOR SALE: Zines (SW, ST, HF, Mixed); Starlogs and other magazines; SW ind. gum cards, ROTJ t-shirt, size M (featuring Han); SW posters and records. For list, SASE Nancy Baker, 1411 NW 78th St., Clive, IA 50325.

MIDNIGHT CALLER fan looking for other fans of the series and/or Gary Cole. Is there anybody out there? Contact Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

MOVIE MEMORABILIA SALE. STAR WARS, MARK HAMILL, BLAKE'S 7, SCIENCE FICTION, etc. An exclusive sale of items from the collection of Lisa Cowan. Photos, slides, scripts, books, magazines, posters, newsletters, zines, toys, much more! Many are one of a kind. SASE for list. ON THE MARK, c/o Lisa Cowan, P.O. Box 5276, Orange, CA 92613-5276.

SW/FORD ZINE SALE. SKYWALKER #6 — \$20.00. LEGENDS OF LIGHT #2 — \$20.00. A TREMOR IN THE FORCE #1 — \$15.00. CIRCLE OF LIGHT #3 — \$15.00. FAR REALMS #7 — \$20.00. FLIP OF A COIN 1-8 \$15.00 each. Add postage. C. Gollledge, Rt 1, Box 20E, Fillmore, NY 14735.

WANTED: 2-hour "Twin Peaks" episode aired 9/8/90 or original airings thereof (Ep. 6 & 7). Must be on VHS tape and SP mode. Will pay for tape, plus handling, something for your trouble. Sharon Bishop, 50 Sesame Street, Keene, NH 03431-4842.

ZINE SALE: Includes many out of print zines, as well as cut rate prices on current zines. Titles include SCOUNDREL, BANITHA TRACKS, GRIP, SOUTHERN LIGHTS, WOOKIEE COMMODE, CONTES DE COTTMAN IV, GUARDIAN, plus too many more to list here. SASE for current list to Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

LETTER INDEX

CHANGE OF ADDRESS

Jennifer Moore
1204 S. Washington St.
Apt. 301
Alexandria, VA 22314

Barbara Brayton
1150 Syracuse, Bldg. 10
Denver, CO 80220

Tasha Mohr
P. O. Box 8247
Gainesville, FL 32605

Nancy E. Baker
1411 N. W. 78th St.
Clive, IA 50325

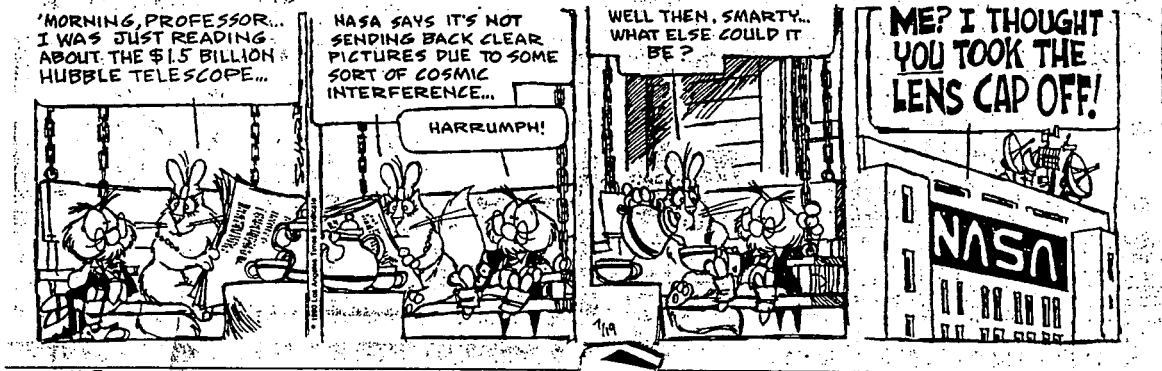
Samia Martz
464 Winchester Place
Belleville, IL 62221

Tina I. Bentrup	44
Tim Blaes	35
Catherine Churko	45
Sarah T. Cohen	29
Fiorenzo Delle Rupi	27
Z. P. Florian	24
Debbie Kittle	25
Natasha Mohr	41
Maggie Nowakowska	30
Patricia Nussman	38
Cheryl Pryor	40
Marti Schuller	37
Mary Urhausen	42
Ming Wathne	28
Matthew Whitney	34
Judith Yuenger	43

ART INDEX

Judith Low	Mastheads
Z. P. Florian	28
Cheree Cargill	33
Carol Peters	44, 48

PHOEBE'S PLACE



SOUTHERN ENCLAVE

Cheree Cargill
457 Meadowhill Drive
Garland, TX 75043